

THE ATHENÆUM

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No. 1774.

LONDON, SATURDAY, OCTOBER 26, 1861.

PRICE
THREEPENCE
Stamped Edition, 4d.

NOTICE.

The price of THE ATHENÆUM from October 5 is THREEPENCE.

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By order of the Committee.

F. K. J. SHENTON, Superintendent Literary Department.

October, 1861.

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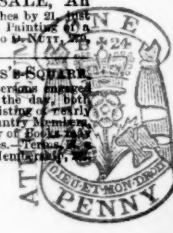
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Catalogues are nearly ready.

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MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON, Auctioneers of Literary Property and Works of Art, beg to announce that the Catalogue of this distinguished Collection is in far advanced state of preparation, by the direction of Mr. Henry Stevens, of No. 4, Trafalgar-square, and will be DISPERSED by PUBLIC or PRIVATE SALE DURING the coming SEASON.

The Collection embraces magnificent PICTORIAL WORKS, including a copy of CHALCOPHAGIE du MUSÉE ROYAL, in 83 vols., presented by H.M.K. Louis Philippe; the Transactions of the various learned Societies; History, Geography, Voyages and Travels; rare and valuable MAPS; Works in every branch of Natural History, and more especially in GEOLOGY; an extraordinary assemblage of Publications respecting NORTH and SOUTH AMERICA; Works on Antiquities, Astronomy and Mathematics, Meteorology, Chemistry, Medicine and Surgery, Agriculture, Commerce, Mining, &c., including numerous privately-printed Treatises of the greatest rarity; Dictionaries and Grammars; Philological and Critical Publications; Belles-Lettres, &c. &c. in the English, French, German, Polish, Russian, Spanish and Oriental Languages. Amongst the more covetable articles are all the Works of Baron Alexander von Humboldt himself, enriched with his Autograph Additions; Lalande's Astronomy, the author's own copy, with many hundred most valuable Annotations; the Diplomas of above 100 Learned Societies of which he was a Member, with their Autograph Signatures, by Emperors, Kings, and the most Learned Men of the Age. The numerous Scientific Publications are enriched with the Autograph Notes not only of the Writers themselves, but also of the BARON HUMBOLDT, who was universally known as "THE MASTER OF THIS COLLECTION." This Collection may be considered the most complete in Scientific Books of the present century ever offered for Sale.

The magnificent Marble colossal BUST of the learned Author of Cosmos, by David d'Angier, will also form an important item in this extraordinary Collection.

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MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, Auctioneers of Literary Property and Works connected with the Fine Arts, will sell by AUCTION, at their House, 13, Wellington-street, Strand, DURING the MONTH of MAY, the unique COLLECTION of GREEK and ROMAN COINS, formed in the Levant during the last twenty years, by the highly distinguished and well-known Collector, the Hon. Imp. Counsellor C. G. HUBER, of Vienna, late Consul-General for Austria in Egypt.

The CABINET comprises 216 examples in Gold, 2,224 in Silver, and 7,700 in Copper and other Metals, including more than SIX HUNDRED UNPUBLISHED COINS.

Amongst numerous other distinguished rarities are two Varieties of Cambrana, with Leda on the Swan; Lucion-Massilia; Antiochia; Tyra; Syracusean tetradrachm, with full-faced Head of Arctonous; Acanthus; Baisante; Philippi, in gold; Terone; unique Coins of Ala and Doki; Magnesia; Larissa-Cremate; Lycettus of Pionia; Chalcis; Mende; Amyntos III.; Mousonius; Damastium; Athens, in gold; unique States of Cius, in gold; Tetradrachm of Alexander Roxane, &c., with skin of the Elephant; Ephesus; Palenae-Cephallenia; Aspendus; Colaba; Tigranous; Caricilia; Tabala; Irenopolis; Anetra; Dionysopolis; Eumenia; Neronias; Sephoris; Tiberias; Ninive; Lycian Coins; Persian Satraps; Antiochian Coins of Pescennius-Niger, &c.; Alexander of Ocho; Gordian Africans; Traquillina; various of Anna Faustina; Zenobia; Ptolemies, Arsinoe, and Berenice, in gold; more than forty fine Nomies of Egypt, &c. &c. Various unaltered the Roman Gold, silver, and copper, are also fine and unaltered, as are many of the Greek Medallions in Copper.

Further notice of this important Sale will be duly given.

Philosophical Instruments, Jewellery, Books, &c.

MR. J. C. STEVENS will sell by AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, November 1, at half-past twelve, a valuable COLLECTION of PHILOSOPHICAL INSTRUMENTS, consisting of Electrical Machines and Apparatus—Microscopes and Objects for ditto—Opera-Glasses, Cameras and Lenses—Double Barrel Gun—Colts's Revolver—Plate and Jewellery, Cut Gems, Minerals, Books and a variety of Miscellaneous Articles. Also about 10 Bushels of seed of *Arum maculatum*, from Chili. May be viewed on the day prior, and morning of Sale, and Catalogues had.

MESSRS. CHRISTIE, MANSON & WOODS have the honour to announce the ORDER of SALE, at the Royal Exchange, Room 3, Manchester, commencing MONDAY, October 28, at 12 precisely, of the valuable ASSEMBLY of ENGLISH PICTURES, Water-colour Drawings, Modern Engravings, Minerals, Bronzes, and Jewellery, Glass, Decorative Furniture and Objects of Art and Virtù, the Property of Messrs. Thomas Agnew & Sons, in consequence of the retirement from Business of Mr. Thomas Agnew, the senior Member of that eminent and highly-respected Firm, and owing to the extensive alteration of their Premises, which necessitates the removal of the Property.

MONDAY, Oct. 28.—Bronzes, China and other Ornaments, and Decorative Furniture, &c.

TUESDAY, Oct. 29.—Objects of Art, Chimney and Console Glasses, and Tables, Statuary, Candelabra and various Articles of Paris.

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LONDON, SATURDAY, OCTOBER 26, 1861.

LITERATURE

The Christian Church and Society in 1861—[L'Eglise et la Société Chrétiennes en 1861, par M. Guizot]. (Paris, Lévy; London, Dulau & Co.)

As the presence of the warrior called Archimedes from his philosophical studies to the dread and imminent certainties immediately around him, so does the presence of an alleged assailing spirit, adverse to Christianity, invite the ex-Prime Minister of Louis Philippe to drop the Autobiography and the reminiscences with which he has been edifying a world of readers, and to consider the perils which in this year of grace menace the Christian Church and Society;—that is, threaten Christianity.

Such a voice as that now raised amid the thunders of contending factions, will be heard with respect, even by persons whose opinions may differ from those of the speaker. His impartiality of judgment is well known; and M. Guizot is not a man to render a verdict in his own favour if his conscience convinces him he is in the wrong. The philosophic statesman discerns a great danger a-head, and he warns all who are sailing in that direction. He does not treat of peril to a single church, but to the common Christianity. His signal is not displayed in order to save his own ship, but the entire fleet. He is not especially concerned for the Romish Church, nor for his own, but the Catholic Church, of which all Christians are members.

One of the perils, he remarks, to which this Church and Society are exposed, lies in the attempt which is being made by some well-intentioned writers to substitute what they call "Natural Religion" for the faith which believes in and worships what is altogether above Nature,—the supernatural, external and superior to matter;—that Supernatural which created man and placed him a man, and not a helpless child, in the Garden of Eden.

The second peril recorded here, is in the attempt made by other writers to set aside, as it were, the Deity revealed to man in Scripture, and to place above the ancient shrine an abstract God—an idol made up of pantheism, scepticism and the perplexities of erudition. This is an exercise of irreligious liberty which M. Guizot cannot sanction. The exercise of religious liberty obtained out of, rather than within, the Church, is to be used, but not abused. Its exercise is compatible, M. Guizot thinks, with the safety and union of all Churches. Distinct, yet not divided, and the hand of the State extended freely to all!—"Have we reached this consummation yet?" asks the writer. "Is the union of Church and State throughout the Christian world, and especially in France, all that it might and ought to be? Does the Christian Church—do all Christian Churches enjoy, in principle and fact, in their connexion with the State, all the liberty and guarantees to which they may rightfully lay claim? I am far from thinking it."

For this opinion M. Guizot has very excellent reasons. The French Protestant Church ranks, in the eyes of the government, very little above mere political *réunions*, to which permission might be given to assemble, but which permission may as easily be withdrawn as conceded. This is mere sufferance; and the Church lacks inward authority to enforce, as much as it does outward recognition to encourage. How this condition acts unfavourably on the established Church, the writer attempts to show, by stating that,—in order that the spiritual authority

may be exercised firmly and without hesitation in the established Church, that Church must be able to reckon upon the full liberty of the dissenting Churches; and the free existence of the latter is indispensable, in order that authority may be exercised in the established Church with justice and moderation. If dissent were not perfectly free, orthodoxy would easily become oppressive. In the spiritual as in the temporal order, in the Church as in the State, power, to remain reasonable and legitimate, requires to be controlled and restrained by liberty." Of the truth in this seeming paradox there can be no doubt whatever.

Whenever the Church and State have united their powers to oppose social liberty, M. Guizot shows that great damage has been the resulting consequence to both. Where the State attacks the Church, as he considers the Italian Government to be attacking the liberties of the Roman Church by attempting to suppress the temporal power of the Pope, he augurs very calamitous results. There is, even at this critical moment, he thinks, a grand opportunity for the Roman Church, if her chief would but proclaim and recognize the religious liberty of all Churches; but he is compelled, of course, to conclude that no advantage will be taken of an opportunity so glorious. That is no reason, he tells us, why, if she denies liberty to others, it shall be taken from herself! And here ensues the weakest passage in this highly-toned book, for M. Guizot asserts that the temporal power of the Church has been hers from the beginning, that it is part and parcel of the Church, of the faith, a very essential of the Romish religion; that to take it away is to deprive that Church of all liberty,—of a right, a possession, a property, to touch which in a damaging way is rank felony! He argues that it would be as reasonable for the French Imperial Government to prohibit the French Protestant Churches from employing their old synodal organization, as for a Sovereign to strip the Pope of his temporalities; and that for a King of Italy to add the Roman States to the kingdom which he already possesses, and, at the same time, pretend to sustain the Pope in his liberty as an Ecclesiastical Chief, and the Church in full liberty under his sway, is at once an insult and an injury. We accept such statements with all the respect which is their due, but we can neither indorse the premises nor acknowledge the conclusions.

In treating especially of the "Catholic Church in Italy" M. Guizot is unsparing in laying the lash on the eminent statesmen whose object it is to establish a free church in a free country. He speaks of the Kingdom of Italy as a mere conquest made for the benefit of Piedmont; and of the attempt to separate the temporal from the spiritual power of the Pope, as a political movement on the part of individuals who are uninfluenced by any religious motive whatever:—"Ce sont des puissances politiques qui l'ont suscitée et qui l'exploitent à leur profit." The author does, indeed, notice some of the great men who have advocated a purely spiritual papacy, but he passes over Passaglia, the greatest and the latest of them all. He complains, too, that the Church herself has never been consulted, forgetting that recent Papal Allocution, which haughtily rejected all idea of consultation, pronounced a determination utterly to disregard any will but that of the speaker and his friends, and, in impotency of rage, menaced all opponents with now harmless thunder. M. Guizot, being a man of refinement and a philosopher, writes with more wisdom and more decency than his client

exhibits in speaking, but he is equally stringent in his assertions. According to him, to deprive the Pope of territorial sovereignty is a wrong committed against Roman Catholics all over the world, who would then, as he asserts, possess no guarantees for the liberty of their church. This is as strange an argument as that which makes of an act which shall confine the Pope to his spiritual profession an injury equal in its nature to what would be inflicted on the French Protestant Church if the Emperor deprived it of its synods and other portions of its religious organization. Here, however, no similarity can be traced. At all events, M. Guizot sees no trace of religious feeling in the men who pursue the former object. He thinks of them as Essex thought of Tyrone, "Thou speakest of religion! thou hast as much religion as my horse!"

With all the power of intellect and the skill to wield it possessed by this eminent statesman, he is most perplexed how to make application of these when he turns to compliment the French Catholic Church and clergy. He finds in the latter the true friends of liberty and society: that clergy has sung the *Domine, fac saluum* for every dynasty, but that was because they only troubled themselves about the salvation of souls, and not the politics of bodies of men. M. Guizot, of course, cannot help seeing that while they have arrogated liberty for themselves, they have denied it, as far as in them lay, to all other classes. That must now be forgotten. There is no longer a Gallican Church in France; M. Guizot avers that it has become ultramontane solely in the hope of successfully defending Christianity and itself. He even summons the Protestant churches to unite with their bitterest enemies in this work. "Protestantism is called upon now to defend the liberties of Catholicism at the same time with its own. It has now an admirable opportunity of exercising a liberal fidelity and a Christian charity, and of thus giving to the Catholic Church one of those examples which confer on the giver the right of claiming a just return. Catholics or Protestants, those who fail to recognize this situation, and neglect to follow the course which it prescribes, fall short of their religious duty and of their permanent interests, merely to enjoy the blind and temporary gratification of the passions." This is really a fine illustration of Coleridge's maxim descriptive of experience,—that it is like the stern-lights of a ship, which only illumine the track over which the vessel has passed. Such experience does not enable M. Guizot to navigate his bark over uncrossed seas. The Roman Catholic Church asks no such co-operation as that he suggests, would not accept it if it were offered, and would no more, if she could stoop to accept it, help her allies to enjoy the freedom won for herself, than the Southern States of America, after accomplishing their freedom by the help of brigades of slaves, would march them back to their homes, the chartered sons of liberty. The truth is, that this last great gift is not wanted by the Romish Church, except by the supreme authority. As a politico-religious body, that Church might say, as the Cappadocians said when Rome offered to make them free, "The Cappadocians will neither enjoy liberty themselves, nor will they tolerate it in others."

This amounts to all that M. Guizot can advance with regard to the condition and prospects of the Romish Church. He is not less singular and remarkable when treating of the question of Italy. The whole Italian revolution has gone wrong, in his sight, since the arrangements at Villafranca were peremptorily set aside. The Emperor rendered an immense service to Italy, and acquired, he thinks, very

little by it. Others think differently of the iniquitous annexation of Savoy and Nice. Prosperity is impossible, if the rights of the people be violated. M. Guizot stands by that device, and yet he approves of the taking of Savoy and Nice, because, you see, the interests of France are to be the first consideration! Then, he lets Austria gently down, resigns himself to what could not be helped, but mourns over the fall of those potentates—even the son of King Bomba, who fell by the grace of God and the will of the people. M. Guizot is perfectly convinced that if the ejected Princes had been allowed to remain on their thrones, they would have ardently co-operated in the cause of Italian freedom! At all events—and here ensues a very remarkable passage,—if all else were to go down in the shipwreck, it would have been well to rescue a Bourbon or two. "The House of Bourbon had no great natural intimacy with the House of Austria, and the former lately proved at Parma and at Gaëta that no reverse could cause it to lose the sentiment of its dignity and its grandeur." It is not to be gainsaid that the Bourbons have always exhibited greatness under adversity; but which of them, except, perhaps, Louis the Eighteenth, was ever even moderate in prosperity? Nevertheless, M. Guizot records an entry in their favour; and as the Revolution of 1789 is only yet in progress, and not at its last act, he would naturally wish to see the virtuous people all in happy positions at the fall of the curtain.

There is one liberty acquired by Italy which M. Guizot cannot fail to recognize—religious liberty. A Protestant may worship there now in freedom. Yet M. Guizot is not satisfied. In this establishment of religious freedom, "the incoherence of facts is manifest and shocking." The Romish Church has not *her* liberty; and, accordingly, this vaunted religious freedom is a sham! She has, however, at this moment more latitude of action in Italy than any other Churches. The latter being only tolerated, they cannot be said to be protected. Still, M. Guizot denounces all this as a hypocrisy—speaks sneeringly, we regret to say, of Garibaldi!—and sighs for the re-establishment of the cold and cruel tyranny of Naples, to bring round again the happy, social and political enjoyments of the good old Bourbon time. "Italian unity" is to him a mere illusion and delusion—contrary to the geography and history, the memories and aspirations, of Italy! Under that device, we are told, Piedmont is only making assault on Italy in order to dethrone the Papacy!

Looking again over his subject, M. Guizot re-asserts that the abolition of the temporal power of the Pope will not only inflict irreparable injury on a Church for which such power, in its chief, has always been a necessity, rarely abused, and never tyrannically exercised, but it will deprive the world of making further progress in the cause of civil liberty! There is no argument added whereby to support the assertion, and we confine ourselves to the task of simply recording so strange an opinion held by so eminent a man. As for the appeal to universal suffrage, under the authority of which some of the changes have been accomplished in Italy, he judges it by its field of action in France, and declares it to be a gross fraud and violation of justice. By its means, the public right, the *ius gentium*, has been trampled under foot, and Mazzini and Cavour, whom M. Guizot affects to see as inseparable leaders of the Italians, have been united, he thinks, in effecting one work,—enthroning a democratic tyranny, and making revolution permanent in place of law! If Italy would secure national independence and a free government, the way is indicated to

the people. They must submit to an Italian Confederation,—that is, restore the runaway Grand-Dukes, recall the King of Naples, and place the Pope in the position of Chief of the Confederation; and felicity and freedom, peace and plenty will flourish in the land! History must be even worse than an old almanac to the Italians, if they could be won, by never so plausible a charmer, to such submission as is here indicated, to replace the scourge in the hands of the executioner, and say, "Smite, as of yore!" M. Guizot does not venture to say that the arms of France should have been employed in compelling the people to accept this conclusion, but he considers that the French government has been gravely in error by not using its influence to bring it about. Gravely in error indeed, for having interfered, perhaps, in Italy at all, as the allusion would seem to imply, when noticing that the aid afforded by Louis the Sixteenth to our revolted colonies in America was succeeded by a revolution in France, and the overthrow of the constitutional monarchy.

Finally, M. Guizot sees in the progress now attempting to be made in Italy, the most imminent peril to the civil and religious liberty, if not of the world, certainly of Europe. He sees this peril as a natural consequence of that progress being made only through a violation of the public right. Of the wrongs committed by the Italian governments on the people who endured them so long, so silently, so heroically, he says nothing, save by way of excuse, apology, or defence. The sum of this strange book is,—that we must all abandon the paths of revolution, to walk in the ways of law and of liberty, according to law. The Italian people certainly would not have entered on the former paths if their rulers had permitted them to enjoy the latter ways. But the sympathies of the writer are with the rulers, without wishing ill to the people. He eulogizes the King of Naples, but is silent with respect to the dungeons in which that perjured monarch kept enchained the brightest intellect, the wisest heads, and the bravest hearts of the realm. He enjoins Italy to act loyally towards Princes, who violated every law in the oppression of their people; and in his zeal for the preservation of the temporal power of the Pope, he is so eager to note every stringent measure of Piedmont as to forget altogether the Papally-approved massacre at Perugia, and the bandits who are daily sent from Rome commissioned to shed blood.

Altogether, this volume may be said to be one of the most perfect examples of special pleading ever put forth. It does not exhibit the lucidity and impartiality of the judge, nor the simply-rendered depositions of a witness, but the calm, earnest desire of an advocate to establish a case in which it is his fortune or pleasure to be a leader. He has persuaded himself that his case is a good one; hence the earnestness which exacts respect. But when M. Guizot writes a book, the prevailing assertion in which is, that if Protestant Churches will help the Pope to retain his temporal power, the Romish Church will, or may, aid Protestantism to possess the free exercise of all its rights, and to enjoy a full liberty in all its practices, he exposes himself to a flat denial from the lips of the Pope himself, and exhibits, for a man of so many memories, a remarkable forgetfulness of the past history of the temporal and ecclesiastical sovereignty of Rome.

The Channel Railway; connecting England and France. By James Chalmers. (Spon.)

Mr. James Chalmers is the greatest mechanical genius of the age. There can be no doubt about

it. We have his assurance of the fact. He is not one "of the favourites of Academus, children of wealth and comfort, reared behind the 'sheltering wa's and belds' of Eton, Harrow, or Westminster, Oxford or Cambridge." On the contrary, he has "gathered his scanty lore in humble life": he tells us so, and comparing his lowliness of origin with that of Locke and the elder Stephenson, he intimates his intention of astounding the world with achievements which will render the works of those self-taught engineers almost insignificant. But though he is devoid of scholastic education, Mr. James Chalmers has devoted himself assiduously to the labours of the drawing-table. "The alphabet," he assures us, "is too short to convey any idea of the rigid, searching scrutiny and study which I have given my project." Indeed, for many months this resolute mechanician has had in his own private keeping as many as "forty-seven sheets of drawings and sketches labelled and put away." Where Mr. Chalmers put his forty-seven drawings away he does not tell us; but, doubtless, he removed them to a great distance from the scene of his present operation, for he takes credit to himself for having brought them back again, even to the employment of "the whole energies of his mind." The result, however, of the forty-seven sketches and the labour-pangs of the author's energetic mind is, that for the trifling sum of 12,000,000, sterling he is ready to connect England and France by a line of railway. The public has already been entertained with various projects to accomplish this feat. As far back as sixty years since, M. Mathieu proposed to the first Napoleon to tunnel under the Channel, and give the French the means of walking in upon their natural enemies through a cellar-door. And lately, since Robert Stephenson threw his mighty bridges over straits and rivers in Europe, Africa, and America, the madman's problem of how to make a Channel railway has agitated scores of flighty, light-headed engineers, on both sides of the water. In 1856-7, M. De Gamond proposed a tunnel to be constructed in the following manner. First, thirteen islands were to be sunk in the Channel, materials for their construction being carried out to sea. These islands being formed, the next work would be to dig down through them to points below the bed of the Channel, and then from these thirteen points to tunnel right and left. Since the publication of M. De Gamond's proposal, we have had other projects for tunnelling under the salt water that defends our coasts. We have also had plans for submerging tubes under the water, and even a scheme for an arched roadway along the bottom of the sea. Some of these suggestions have been ingenious, and all of them daring; but for sheer fool-hardiness and ridiculous impudence, we have been favoured with nothing like the offer of Mr. James Chalmers to give the two countries an iron tubular railway of the following description:—

"The principal feature of the work is simply a strong iron tube reaching from shore to shore in the still depths of the Channel, beyond the influence of the storms that render the sea dangerous on the surface. It is supported by its own buoyancy, having a powerful tendency to rise; and is kept down by anchors or boxes attached to and surrounding it and filled with rough stone, both boxes and tube being covered by an embankment of similar material; and, as the current alternates up and down Channel with the rise and fall of the tide, the silt of the bottom carried by it against and into this embankment will fill up the interstices, and in a few years convert it into a solid impermeable mass having the appearance of a ridge reaching from shore to shore, about 150 feet wide at the base, 40 feet

high, and from 40 to 120 feet below the level of low water. In short, the materials of which this embankment will be formed, are the same as the French engineer proposed to use in forming his islands, through which he intended to penetrate to the bottom of the Channel. The tube will pass through three ventilators, one in mid-channel, and one about a mile from either shore: thus the main portion of the work will be 18 miles in length; and this divided by the deep-sea ventilator gives two sections of 9 miles each; consequently, a train can never be more than 4½ miles from an opening; and from this point will be carried to each opening flues connecting with a chimney rising nearly 300 feet above the level of the roadway at the middle, and 200 feet at the other ventilators; and to insure sufficient draft to clear away all smoke and foul air, powerful machinery will be employed, if necessary, to force air to the parts most distant from the ventilators; which, returning along the flues, will carry away the smoke and vapour left by a passing train, and keep the atmosphere within the tube pure and pleasant; while the cleanly-painted light-coloured iron, and a thousand double lamps—one every 35 yards, will give a cheerful aspect to this ocean roadway, and render it an agreeable contrast to the noise and damp and darkness of an ordinary tunnel, or even the miles of uninviting scenery that often meet the eye in broad daylight. The noise in this tube can be reduced to the minimum; unlike tubular bridges suspended in the air, the sound and vibration of the iron will be deadened and neutralized by the equability and elasticity of the pressure without; and, as the situation of the roadway will admit of a perfectly united rail, the sensation travellers will experience on entering the Channel Railway will be akin to what we feel, after walking on a gravelly road with thin shoes, when we step upon the downy sward of a smooth green lawn."

Mr. Chalmers has made arrangements for the disposal of that little sum of 12,000,000*l.* which he hopes the public will have sufficient enlightenment to put in his hands. He can tell you to a fraction how much he means to spend on his "thousand double lamps," and how much on his "clean light-coloured paint," but he is very vague as to the data which cause his confidence in being able to construct his Channel railway, to travel in which will be like "stepping on the downy sward of a smooth green lawn." Before Robert Stephenson built his mighty tubular bridges, he caused gentlemen of high scientific attainments to carry out under his direction several distinct series of experiments. When the results of one set of experiments were ascertained, another series was entered upon. So stupendous and costly were some of these experiments, that the labour and money expended upon them do not cease to impress the mind, when they are placed by the side of the greater toil and capital consumed in the production of the tubes, to the formation of which they pointed the way. Such was the cautious progress of the great builder of Iron Bridges and the Inventor of the Tubular Railway. Mr. Chalmers, however, has no need of experiments. Give him his 12,000,000*l.* and he will do the business off-hand—floating iron tube, embankment, stone boxes, double lamps, light-coloured paint and all! The only difficulty this man of genius recognizes is how to get hold of the money. Where is that to come from? Twelve millions sterling,—a mere trifle to be thrown into the sea! Such is Mr. Chalmers's demand. Who will subscribe? Who ought to head the subscription? On this last point the distinguished engineer has no doubts:—

"Who should encourage the Channel Railway? The Queen of England. The lives of sovereigns are grand chapters in the histories of monarchical nations: other nations seldom live to have histories worth dividing: true, England's present chapter is already bright beyond historic precedent; and

small indeed is the chance left to the clear head, the daring arm, or loyal heart, that would add a flower to the wreath upon her monarch's brow: still, this enterprise completed in her day, will shine among the works that grace Victoria's reign, like the Koh-i-Noor among the crown jewels; and the minister who places the gem in her diadem shall fill a place in history second only to the Mistress whose name and glories his action will adorn."

Apart from the pure folly of the present project, the question which a perusal of the author's pages leads us to ask is, what good would a Channel railway do us? What recompense are we to have for 12,000,000*l.* expended? Surely not a cheaper means of communication with the Continent! The cost of such a line would preclude its owners from conveying the public under the Channel at lower rates than the steamboat now conveys them on its surface. And, even if one could cross by such a system from Folkestone to Boulogne, or from Dover to Calais for a franc or so less, what would be the good of such a reduction on the entire fare from London to Paris? Economy, therefore, is not the good to be achieved. What then is the benefit we are to purchase for 12,000,000*l.*? Mr. Chalmers answers the question. *The British public would avoid sea-sickness!*—

"We have only to glance at the rates of fares by the different lines to form an idea of the power of this same bugbear, and the effect it has upon the existing passenger traffic; and if we study the matter intelligently, we can form a tolerably correct and interesting estimate of the extent to which it operates as a hindrance. Passing by Southampton and Havre as too extreme for our purpose, the route by Newhaven and Dieppe is certainly the most direct and interesting between London and Paris; and yet, with very little difference in time—really nothing of any value, a day being lost by either—it can command but little over one-third of the Dover and Calais fares, though that by the South-Eastern Railway is the longest of the three principal lines. The cause of this disparity is apparent—short sea-voyage, less sea-sickness by the latter; the same cause makes a difference between the Dover and Calais and the Folkestone and Boulogne fares, in favour of the former; though the difference in sea-voyage is only a few miles, and the whole distance by the latter route, in reality the shortest."

And in the avoidance of an occasional visitation of sea-sickness, Mr. Chalmers thinks the British public would be greatly the gainers by his Channel road. We cannot agree with him. It appears to us that he regards this consideration of sea-sickness from a wrong point of view. The sensation of sea-sickness may be disagreeable, but its effect is in the highest degree salutary. It relieves the brain of foolish fancies, teaches humility to the proud, and gives a keen appetite to a jaded stomach. In the last century, the emetic was a favourite feature of medical regimen. Physicians prescribed it for almost every ailment; and delicate ladies, acting on their own responsibility, had recourse to it once or twice a week between dinner and supper. The practice has gone out of fashion, together with the habits that peremptorily demanded it. But there are still many amongst us whose giddy heads would be all the better for a good tumbling, accompanied by good, honest retching, on the ocean between Gaul and Britain. And amongst those who would reap especial good from such a tossing are shallow-pated engineers, who, without sufficient reason, would tamper with the salt-walls in which our national freedom has for so many generations been preserved, even as meat is kept pure and sound whilst it is well packed in brine.

Egyptian Sepulchres and Syrian Shrines, including some Stay in the Lebanon, at Palmyra, and in Western Turkey. By Emily A. Beaufort. 2 vols. (Longman & Co.)

JUDGING by this record of a lady's experiences upon a tolerably long tour, some future analyzer of our social condition and manners would conclude the women of this age to be models of common sense, possessed of elegant accomplishments, and happy in all the proprieties of good-humoured intelligence. How agreeable such reflections would be to the historian! Without such he would never believe in the fact of feminine creatures going forth to see the world without being dressed in knickerbockers, corresponding with learned Societies, and practically acquainted with the use of the revolver. Miss Beaufort is none of these; but, having made a tour full of varied personal experiences, and seen some seldom-seen things and places, has written a pleasant account of them for the benefit of those who may pursue the same course.

Reaching Alexandria, and chartering there a *dahabieh*—somewhat obnoxious to the suspicion of being what our yachtsmen would call a "wretched tub" in sailing qualities, but comfortable enough otherwise—the author and her sister crept up the Nile, saw what everybody else has seen, and is judiciously brief in her account of the often-described beauties. Brief as the descriptions of Nile scenery are, they might with advantage be more so, unless indeed—and this forms their charm—such accounts be received as agreeable chat from an intelligent friend, who has no idea of teaching her audience. It is no fault of Miss Beaufort's that the Nile is more common to us than Fleet Street; as, if it were not so, we should have been grateful for the clever and almost invariably effective sketches in which she dwells on the delights of the climate with a freshness that is charming, and with genuine grace describes the scenery of the "oldest land." Nor is she without a feeling for the fun of certain situations, in which a less happily constituted individual might have found indescribable woes. The account of Abou-Simbel is full of feeling for the glories of the place—a refined, and let us add, noble, recognition of the true grandeur of Egyptian sculpture, will be found under that heading.

Our travellers went above the Cataracts, and "did" the Nile thoroughly, returning from the uttermost point of their voyage, after a sojourn in a bag-haunted little craft, used for the higher parts of the river, and thence going to Edfou, found on getting back to the "Wandering Maiden" (so the slow *dahabieh* was entitled), that a thievish cabin-boy had set her on fire, laden as she was with all their valuables, food, clothes and money; and they had the misery of sitting on the bank to see everything they possessed consumed, and in the end to be dependent upon the kindness of some countrymen for a conveyance to Cairo—a seven weeks' journey, be it understood. Under these trying circumstances we find no pitiful whimpering or idle complaints, but a resolute, English power of making the best of circumstances that could not be remedied: not, however, without the signs, rather than the expressions, of grief at the loss of many a household treasure or acquired prize of the bold voyage itself. Of course, at the moment of the conflagration most of the sailors stood still, exclaiming "*Mashallah, Mashallah!*" and so forth, while nothing but "their own bread and bundles of clothes" was saved; and they even interfered to prevent the lady's-maid from attempting to rescue a

desk containing valuables. Englishwomen were no more helpful.—

"There was one very large *dahabieh* with a small party on board, which came down the river to Luxor while we were there:—they offered nothing of their own accord, but in our utter distress for some of the common necessities that gentlemen could not supply, we ventured to send our maid on board to ask for some common materials requisite for making up the clothes we had contrived out of Arab cotton; the reply to this our first essay in the art of begging was—the gift of *one hook and eye!* We sought for nothing more from that boat."

The ladies' zeal had been great in the beginning, but was so dashed by this catastrophe, that on the return southwards they determined to forego a sight of the Pyramids themselves, unless they could meet with a party of gentlemen going there likewise—so strongly were they impressed by stories of the turbulence of the fellahen. Going under the required protection, the entry into the great tombs was indeed a trial for more than manly nerves, noses and lungs; and it is with considerable satisfaction that the writer records her re-entry to upper or outer air. A short visit to the Sphinx produces the usual expressions of admiring awe and wonder. A visit to the Coptic Church at Cairo affords more novelty to the reader; the ceremonies of worship have not often been described. The Patriarch appeared in a gorgeous costume, and after the conclusion of a series of brief readings from the Gospel, first in Coptic and then in Arabic, by splendidly dressed little boys, he delivered a short but energetic sermon, stopping to admonish the inattentive portion of his hearers by public reproofs, thus: "Oh! ye donkeys, don't make a noise!" "Give more room to each other"—to those who crowded their neighbours. And again, "Oh! ye pigs, attend and listen!"

The burning of the "Wandering Maiden" brought further disasters upon her luckless hirers; for the owner, a dragoman, accused their servant of setting her on fire, and industriously bribed the courts of justice with a view to recovering the sum of 900*l.* damages. As the chance of getting even tolerable justice was very remote, when they were sued by a native in a native court, the ladies wisely determined to run away before an order for their detention could be served. A steamer received them, and a pleasant voyage past Rhodes and Patmos brought the fugitives to Smyrna. Here they were chance witnesses of the curious preparatory ablution, which was, not without need, performed previously to the Armenian Patriarch washing the feet of twelve of his suffragans on Maunday Thursday.

Latakia, Tripoli, Beyrout, followed; the last a halting-place where the ladies dwelt for some time, and whence they made excursions, settling themselves at Beit Miry, a rural heaven upon earth amongst the Druses, and other romantically reputed tribes. Great was the wonder created of these folks by the settling of two Frankish ladies amongst them. One of the excursions made from this centre was to the famous Assyrian and Egyptian sculptures—(war records of Sennacherib and Ramesis II.), at the mouth of the Nahr el Kelb—since destroyed, according to report, by the commander of the French expeditionary forces, in order that the name of Napoleon III. might take the places so long held by those of the conquerors of old.

An Introduction to the Trochilide; or, Family of Humming-Birds. By John Gould. (Printed for the Author.)

Four hundred and sixteen species of these most beautifully and variously coloured little birds are ever flitting about the world, and making a rapid movement of the wings, which produces a vibratory or humming sound, that may be heard at a distance of several yards, and that gives a name to the whole family. This common name is trivial enough, and not always applicable, yet everybody knows it, and the true title, Trochilide, is only a word for ornithologists. Much more poetical designations belong to the beautiful little creatures amongst the nations of South America, who metaphorically style them "Rays of the Sun," and "Tresses of the Day-Star," and "Murmuring Birds." They were partly known, or were first mentioned, in 1558; and the old naturalists who published their observations at the commencement of the seventeenth century made them better known; but it was not until the beginning of the eighteenth century that their natural history was, in any degree, really understood. The great primeval forests of Brazil and the vast palm-covered districts of the deltas of the Amazon and the Orinoco—the fertile flats and savannahs of Demerara—the luxuriant and beautiful region of Xalapa (the country of perpetual spring)—and other parts of Mexico, were long untrodden ground to the ornithologist; while there, and also amidst the Andean Mountains, which range along the entire country from the Rocky Mountains on the north to near Cape Horn on the south—along the whole of this great backbone of America, at remarkably short intervals, occur many species of this family of birds of great beauty and interest to the collector.

Frequent amongst those mighty and sombre mountains are these little sprites of the air, flitting about with swiftly-vibrating wings, as if in mockery of the great moveless masses of rocky matter around them, and almost seeming to defy the law of gravity that chains down the ponderous matter over which they themselves roam at will. Yet if they seem to defy the attraction of gravity, they find irresistible attraction in numerous insects, which accompany the particular Flora that adorn the sides of the mountains in equatorial regions. As each Alpine region has its peculiar Flora and insects, so it has also its peculiar attendant humming-birds, and these haunt and hum about the several appropriate zones of temperature which lie between the snow-line of the summits of the towering volcanoes and their bases. Many, too, of the highest cones of extinct and of existing volcanoes possess their own Faunas and Floras, and, consequently, their own Trochilide; and even in the interior walls of ancient craters, wherever vegetation has gained a place, there live certain species of humming-birds which have not yet been elsewhere discovered. Even the snowy Chimborazo may be said to be inhabited by these birds; for it is certain that one species (*Oreotrochilus Chimborazo*) haunts its sides just below the line of perpetual congelation. How frail and inadequate seems that little framework of tiny bones and feathers to encounter with impunity the cold blasts of those lofty regions, 16,000 feet in altitude, and exposed to almost perpetual sleet, hail and rain! Other cones, too, of great though comparatively less elevation, are reported to be frequented by species peculiar to each of them; and probably mountain-sides and summits yet untrodden hold other species, to be revealed and recorded in due time; so that from forested bases to snow-crowned tops—from hot valleys,

successively upwards through more temperate zones, until the heights of scarcely-abating winter are attained, there rise ever-flitting forms of magical beauty, hovering restlessly and humming rapidly, revealing richness of colour on the borders of unsullied snow, and carrying life and motion and inimitable ornament into the very rifts of volcanic ruin, unfolding for a fleet moment where no human eye beholds them hues as gorgeous as those of the rainbow, and making murmurous music even to the dull cold ear of desolation!

What colourings are those on the wings of the Trochilide!—how perfectly unrivalled by any art of man! Look only at their somewhat dulled and faded hues in our Museum and in our drawing-room cases, and even then you see what artist's brush can never reproduce. But how greatly more beautiful, and fresh, and sun-lighted must those resplendent colours be in the open sky, in the green forest, and on the mountain range! As you gaze more intently, you are delighted with those beautiful gorgets, succeeded by crescents of white, separating them from the green of the under surface; those thickly-feathered tarsi, with rich and luminous tail-coverts; and those shining metallic masks of plumage which adorn the faces of some species, and those armour-like brilliant feathers—brilliant when viewed from behind—which mail the lower parts of the backs of others; those spangles which deck the neck-plumes of this tiny creature, and those blue ear-tufts which, in another, so perfectly harmonize with the surrounding green of the neck; those plumed crowns which, for splendour and minuteness, might seem to be borrowed from fairy fables, and that remarkable forehead which (in *Helianthea*) is decorated with a star bright as Hesper—all these you may note in museums, and copy and describe them with convenience; but to behold them unfurling and fluttering and glancing gorgeously in the free light of day, this alone would give a true idea of the lavish beauty and the vast variety of plumose-painting which has been bestowed upon these miniatures of Nature—these enamels of Ornithology.

Arrayed in such and so varied beauty, it is to be supposed that, not only ornithologists, but also poets and general observers of Nature, have vied in attempting to describe what is really indescribable. Buffon has left a Frenchman's cabinet-picture of these birds, elaborately coloured. Audubon became quite poetic when he noted what he saw of humming-bird courtship. Mr. Waterton affirms that this bird "may truly be called the Bird of Paradise." "See it," says that gentleman, "darting through the air almost as quick as thought. Now it is within a yard of your face—in an instant it is gone. Now it flutters from flower to flower, to sip the silver dew; it is now a ruby—now a topaz—now an emerald—now all burnished gold!" Mr. Gould does not himself, at least in the present Introduction, attempt a picture, but he assures us that the pleasure which he experiences on seeing a humming-bird is as great at present as when he first saw one long ago; and he adds, "During the first twenty years of my acquaintance with these wonderful works of creation, my thoughts were often directed to them in the day, and my night-dreams have not unfrequently carried me to their native forests in the distant country of America." The Introduction which we here notice relates to the author's 'Monograph of the Trochilide,' now complete in five volumes. Respecting the colouring of his illustrations in the Monograph, he observes:—

"Numerous attempts had been made at various times to give something like a representation of the

glittering hues with which this group of birds are adorned, but all had ended in disappointment; and the subject seemed so fraught with difficulty that I at first despaired of its accomplishment. I determined, however, to make the trial, and, after a series of lengthened, troublesome, and costly experiments, I have, I trust, partially, if not completely succeeded. Similar attempts were simultaneously carried on in America by W. M. L. Baily, Esq., who with the utmost kindness and liberality explained his process to me; and although I have not adopted it, I must in fairness admit that it is fully as successful as my own. I shall always entertain a lively remembrance of the pleasant day I spent with this gentleman in Philadelphia. It was in his company that I first saw a living Humming-Bird in a garden which has become classic ground to all true Americans, from the pleasing associations connected with its former possessor, the great and good Bartram, and from its having been one of the haunts of the celebrated Wilson, than whom no one has written more pleasingly on the species of this family which inhabits that part of North America, the *Trochilus colubris*."

The flight and vibratory movements of these birds are interesting topics, and are thus admirably and curiously noted by Mr. Gould:—"How wonderful must be the mechanism which sets in motion and sustains for so lengthened a time the vibratory movements of a Humming-Bird's wings! To me their action appeared unlike anything of the kind I had ever seen before, and strongly reminded me of a piece of machinery acted upon by a powerful spring. I was particularly struck by this peculiarity in the flight, as it was exactly the opposite of what I expected. The bird does not usually glide through the air with the quick darting flight of a swallow or swift, but continues tremulously moving its wings while passing from flower to flower, or when taking a more distant flight over a high tree or across a river. When poised before any object, this action is so rapidly performed that it is impossible for the eye to follow each stroke, and a hazy semicircle of indistinctness on each side of the bird is all that is perceptible. 'The wind produced by the wings of these little birds,' says Mr. Salvin, 'appears to be very considerable; for I noticed that while an example of *Cyanomyia cyanocephala* which had flown into the room was hovering over a large piece of wool, the entire surface of the wool was violently agitated.' Although many short intermissions of rest are taken during the day, the bird may be said to live in air—an element in which it performs every kind of evolution with the utmost ease, frequently rising perpendicularly, flying backward, pirouetting or dancing off, as it were, from place to place, or from one part of a tree to another, sometimes descending, at others ascending; it often mounts up above the towering trees, and then shoots off like a little meteor at a right angle; at other times it quietly buzzes away among the little flowers near the ground; at one moment it is poised over a diminutive weed, at the next it is seen at a distance of forty yards, whither it has vanished with the quickness of thought. During the heat of the day the shady retreats beneath the trees are very frequently visited; in the morning and evening the sunny banks, the verandahs and other exposed situations are more frequently resorted to."

In discussing the place of the Trochilidae ornithologically Mr. Gould states that they have certain characters, dispositions and modes of life which are not to be noticed in any other group of birds; and then remarks:—

"In their disposition they are unlike birds, and approach more nearly to insects. Many of the species fearlessly approach almost within reach of the hand; and if they enter an open window, as curiosity may lead them to do, they may be chased and battled with round the apartment until they fall exhausted; and if then taken up by the hand, they almost immediately feed upon any sweet, or pump up any fluid, that may be offered them, without betraying either fear or resentment at their previous treatment. A *Trochilus colubris*, captured for me by some friends at Washington (Baron Osten Sacken, Mr. Odo Russell and his brother Mr.

Arthur Russell), immediately afterwards partook of some saccharine food that was presented to it, and in two hours it pumped the fluid out of a little bottle whenever I offered it; and in this way it lived with me a constant companion for several days, travelling in a little thin gauzy bag distended by a slender piece of whalebone, and suspended to a button of my coat. It was only necessary for me to take the little bottle from my pocket to induce it to thrust its spiny bill through the gauze, protrude its lengthened tongue down the neck of the bottle, and pump up the fluid until it was satiated; it would then retire to the bottom of its little home, preen its wing and tail-feathers, and seem quite content. The specimens I brought alive to this country were as docile and fearless as a great moth or any other insect would be under similar treatment. The little cage in which they lived was twelve inches long, by seven inches wide, and eight inches high. In this was placed a diminutive branch of a tree, and suspended to the side a glass phial which I daily supplied with saccharine matter in the form of sugar or honey and water, with the addition of the yolk of an unboiled egg. Upon this food they appeared to thrive and be happy during the voyage along the seaboard of America and across the Atlantic, until they arrived within the influence of the climate of Europe. Off the western part of Ireland symptoms of drooping unmistakably exhibited themselves; but although they never fully rallied, I succeeded in bringing one of them alive to London, where it died on the second day after its arrival at my house."

That it lived for two days only, must be attributed to the want of proper food, or the change of climate.

The most interesting birds of this family, if not for their gorgeousness of plumage, yet certainly for their habits, are those before alluded to,—viz. the members of the genus which our ornithologist names *Oreotrochilus*, that is, Mountain Humming-Bird. They frequent the heights immediately below the snow-line round the cone of Chimborazo and other volcanic mountains. Mr. Frazer killed many examples at Panza at an altitude of 14,000 feet. A particular species of this genus is found at about the same height, not only on Pichincha, but also on Antisana and Cotopaxi. Another species inhabits the Chilean Andes. This is only found in the elevated valleys of the Andes, buffeting with its tiny wings, or cowering under the fierce storms of hail, rain and thunder which there disturb the long and lofty silence. It subsists more on small flies than on the nectar of flowers—the presumed ordinary food of humming-birds; and on examination the crops of some of these little creatures when captured were found to be filled with flies, which they had seized before sun-down along the margins of the mountain-rivulets, the last place where a humming-bird would, according to common opinion, be sought for, or the bird itself seek for food. Other specimens were taken at elevations of from 6,000 to 8,000 feet.

It is a notable circumstance that Mr. Gould has found the metropolis to be the best place for collecting humming-birds and publishing his monograph about them. "In no other place," says the author, "could such a publication be accomplished without a greatly increased expenditure both of time and money: it is only in capitals like London and Paris that undertakings of this nature can be carried out successfully; for nowhere else are the requisite talents and materials to be obtained." This is a curious contrast to the Greek comic poet, for Aristophanes placed his Cloud-cuckoo-town—his fabulous city of birds, which became the centre of attraction to all sorts of uninvited guests—in the air, while Mr. Gould has brought down the most beautiful birds of the air to that real centre of attraction the chief city of the world.

What is Contraband of War, and What is Not. By Joseph Moseley, B.C.L., Barrister-at-Law. (Butterworths.)

Contraband of War is a subject on which, a few years ago, the ideas of most of our English lawyers were not a little hazy and confused. They had read much about it in Grotius and Vattel, and in the writings of Kent, Story and other modern jurists. The long peace, however, rendered the subject rather one of curious inquiry than of practical importance, and it was neglected, or studied in a languid manner. The war with Russia did not produce any great change in this respect. It was not fruitful in cases involving this branch of law. It caused some little awakening of the legal mind to the importance of the subject, but before we were well aroused the peace came, and we again slumbered. Now, unhappily, a war has arisen which must, if it continue, produce cases in abundance in which every question of contraband of war will arise. Every lawyer must polish up the information now lying, old and rusty, in the corners of his mind, and every gentleman who is not satisfied to remain mute during the discussion of some of the most interesting events of the day, must acquire a general knowledge of this subject.

The task thus imposed upon the gentleman is neither difficult nor irksome. In its general scope and outline the law of Contraband of War is simple and easy to be remembered. Bearing in mind the origin of the law on this point, that it has its rise in the claim of belligerents on one side to intercept all supplies which increase the powers of offence or defence of their enemy, and the claim of neutrals, on the other hand, that their trade should not be damaged further than the necessity of the case requires, the decisions on this subject appear eminently reasonable, and present none of those peculiarities—by the profane called *nonsense*—which are apt to repel the non-legal mind in the study of that perfection of reason, the law of England.

The division also of goods and merchandise into three classes, made by Grotius, and still generally adopted, is easily remembered:—1st, Things only used in war, as arms and ammunition; 2nd, Things incapable of use for warlike purposes, as ornaments, dress, &c.; and, 3rd, Things capable of use either in war or peace, as money, ships and provisions. Those that are contraband in the first degree bear in themselves the full evidence for their confiscation. Those in the second class contain in themselves the full proof of their innocence. The goods in the third class are contraband or not according to the evidence which may be produced as to their destination for the purposes of war or of peace.

Of course questions of much nicety often occur as to the class to which any given articles belong; but the principal points have arisen as to the evidence which shall decide whether goods of the third class are contraband or not, on which subject the place of production and the port of destination, whether it be a port of naval outfit or a general commercial port, are often held to offer conclusive evidence as to the object for which the goods are being conveyed. Thus, it has been held that Dutch cheeses or salted provisions, which if bound for Bordeaux would be free, are contraband if their destination be Brest.

The doctrine of pre-emption gives to the belligerent State the right of taking, on payment, all goods which may be used for warlike purposes, and which are on the road to the enemy; and is applicable to those goods comprised in the third class, as to which the

evidence of warlike destination is either doubtful or wanting.

The effect of the carriage of contraband goods on the vessel which carries them, and on other parts of the same cargo, is another important branch of this subject. The rigour of the old rule, which forfeited the vessel and the whole cargo if any part were contraband, is now so far relaxed, that if the ship belongs to a different owner, the contraband articles and other parts of the cargo which belong to the owner of the contraband only, are forfeited, and the ship itself is not forfeited at all. To take advantage of this relaxation of the old rule, however, it is necessary that the vessel should have regular papers, that she should be in her proper course, and that her proceedings should be regulated by good faith.

We have now touched on such principal points in the Law of Contraband as may at this time, we think, be generally interesting. The law on the subject will be found very ably, succinctly and readably set forth in the little book before us. The author adopts a new, or rather revives an old method, of impressing the law on the mind of the reader by condensing it into a short, pithy sentence. Thus, the rule of forfeiture to which we last alluded is embodied in this *Rule: Contraband confiscates all of the same bulk and of the same owner*. This idea is one which may be usefully applied; but in the present instance, we think the author has not in general been successful in imparting that proverbial ring to his rules which is necessary to impress them upon the mind. We have not dwelt upon the importance of this subject to the commercial world. The appeal to pocket is too powerful to admit the possibility of its weight being overlooked in that quarter.

The Belgian Almanac—[*Calendrier Belge: Fêtes Religieuses et Civiles*]. (Bruxelles, Claassen.)

By the publication of his serial work, the 'Festial Almanac of Belgium,' Baron von Reinsberg Düringsfeld is doing good service to antiquaries, as he preserves the memory of many customs, historically and ethnographically interesting, which are rapidly dying out. One of the last numbers contains so curious an account of "Stilt-fights at Namur," that we feel no hesitation in giving a condensed idea of the sport in our columns.

In Namur the Carnival was, once on a time, specially remarkable for the battle of the walkers on stilts, a thorough People's Festival, which formed the delight and pride of the youth of the town. The first mention of it is found in the chronicles of the early part of the fifteenth century. The numerous combatants were divided into two parties, the "Melans" and the "Avresses": the former, who represented the old town, wore gold and sand-yellow as their colours; while the others, who belonged to the suburbs and that portion of the town situate between the third and fourth walls, wore red-and-white cockades. Each party had its captain and "Alfer" or ensign, and consisted of a certain number of brigades; each of these, again, commanded by a brigadier and under-brigadier, was composed of fifty to one hundred fighting-men, as well as a number of supporters (*souteneurs*), that is to say, comrades whose duty it was to support the combatants when their stilts broke, or to take their place, should any accident render them incapable of continuing the engagement.

Several guilds had brigades bearing their names: in other cases, the quarter of the town decided the sign of the bands. On the side of the Melans were the brigades of the Porters

and of the Butchers, who wore fur caps; the "Soubises," recruited in the Rue de la Croix, and who wore an iron helmet adorned with a grenade—red for the privates and silver for the leader; the "Black Grenades," from the Pied du Château Square and the adjoining district; the Boatmen, and the brigade of "Penmen," composed of lawyers, notaries and clerks. The latter combatants wore a black coat, white knee-breeches, and a turned-up hat, with a gilt feather or pompon. The Brewers, generally called "the King's-house," because they occupied the post of honour, wore knee-breeches of red satin, and a round hat with a plume. Their leaders wore, according to their rank, a gold or silver embroidered scarf. They were also generally accused of being parade troops, rather than real combatants. Lastly came the brigade of the "Raccasseux," or veterans, reserved for decisive moments. Only one of the *faubourgs*, Val St.-Georges, now called Les Trieux des Salzines, was on the side of the Melans, and supplied the brigade of Briqueteurs or brickmakers.

On the side of the Avresses stood the remaining *faubourgs*, among them being the brigade of the "Jambes" (*quare* legs), and that of the Tanners, the strongest on that side. The latter wore white knee-breeches, a red coat, and ditto stockings, coming above the knee. Next came the brigade of the Prince de Ligne, the Stonecutters; the Scotch, also called "Les Montagnards"; the brigade of Vedrin, which carried a cow on its banner; and, lastly, the "Astalle" brigade, composed of woodcutters and other workers in timber. This brigade was raised in St. Nicholas Street, and derived its name from the fact that the fighting-men, through the want of handsomer plumes, wore a splint of wood in their hats, called in the *patois* "astalle."

Both parties had also a brigade of Cuirsiers and another of Hussars or Red Grenadiers, so called from the colour of their uniforms. The Namur stilts were eight to nine feet high, and a foot-board was fastened on them about three feet from the ground, so that the upper extremity of the stilt rose as high as the shoulder. When the feet were on the board, the stilt held on by placing his hands in a species of handle, like the basket of a sword. The stilt-fights had their rules, like the mediæval tournaments, and it was considered dishonest to depart from them. The only way in which an opponent could be rendered *hors de combat* was to push him with the elbow, and "*pitter*," that is to say, cross stilts with him. When excited by the combat, the fighters sometimes demanded the "*boute à tot*": this was a duel to the death, in which it was permissible to employ any mode of fighting, butting with the head, kicking and cuffing. Under such circumstances an entire brigade might be overthrown "*en donnant l'avion*," that is to say, by thrusting the stilt forward almost horizontally, and upsetting everybody that advanced in this direction.

The place where these fights usually came off was the Square of St. Remigius. The brigades of the Melans marched down to it, the Avresses up, and each party was headed by the Body Guard of the Commander-in-Chief. The fight began, and the combatants went at it with such fury that the Maréchal de Saxe, who witnessed one of these stilt-fights in 1748, exclaimed: "If two armies were as brave at the moment of coming into collision as these young men were, it would no longer be a battle, but a frightful butchery." So long as the fight lasted, the two ensigns stood on the balcony of the City Hall, and waved their standards in turn, as the victory seemed to incline to their party. When the fight had gone on for several hours, one side would surrender. In order to

celebrate their triumph, the victors "raised a stilt," that is, they hopped round on one stilt while lifting the other in the air. Finally, the drums and fifes played a triumphal march, and the entire band "*reppait*," or danced, striking the end of the stilt sharply against the ground.

One of the most celebrated stilt-fights took place on the last day of the Carnival of 1669; it induced Baron de Walef to write a poem about it, in four cantos, which has been frequently reprinted.

In the second half of the eighteenth century, the magistrates, who saw in this sport merely an excuse for fighting and personal ill-treatment, only allowed it at lengthened intervals, and it was finally prohibited. When the revolution of Brabant broke out, and the French broke in, the stilt-fights entirely ceased, as did many other old customs. Nevertheless, the good people of Namur did not utterly forget their favourite sport; and during the Empire the Brigades were formed anew. The Porters, who were the last representatives of the "Melans," assumed the name of the "Blues," owing to that colour prevailing in their dress. The Tanners, who represented the Avresses, called themselves "Nankiners," from the nankeen of which their clothes were made. These two brigades formed a body of about 150 men, dressed in a turban, tight coats, and wide trousers. A third division, of about the same strength, took the name of the Hussars. When Napoleon entered Namur, in 1803, these brigades had a stilt-fight, but the First Consul appeared to take but slight interest in it. Another fight, in which the number of combatants was smaller, and which was the last, came off on the 26th of September, 1814, to celebrate the entry of William of Orange into Namur. Since that period, a small body of men mounted on stilts take part in solemn processions, and within the next half-century the very name of this once popular festival will, perhaps, be forgotten.

At Ypres it was formerly the custom to lead about the family of giants, in order to heighten the popular merriment. These giants, who play so prominent a part in the amusements of Belgian towns, belong to very ancient times. They are found in nearly all the towns, and in some of the villages of Brabant and Flanders; and everywhere a song, that varies but slightly in the different parts of the country, is sung during the procession. Thus, for instance, in Ypres:

Als de groote klokke luidt
De klokke luidt
De reuze komt uit,
Keer u eens om, reusjen, reusjen.
Keer u eens om
Gy schoone blom.

And so on, through a yard or two of stanzas, unnecessary to inflict on our readers.

Some authors assert that this song and the ceremony are connected with Scandinavian recollections, and refer to various passages in the Eddas, which describe the contests between the giants and the divinities. After a lengthened combat, the latter drove their enemies into the desert; and hence arose the traditional hatred, an echo of which may be found among the Saxons and Flemings, who are the descendants of those deities. This hatred is exemplified in an old giant-song quoted by Willems:—

Die zeit: wy zin van reuzen gekomen
Zy liegen darom.

Strong but not complimentary language assuredly; still, it is curious to find people denying their descent from giants—a fact of which they might fairly be supposed to be proud.

The course of centuries has obliterated this traditional hatred, if it ever existed, and the old foes have become the favourites of the nation. These grotesque images are beloved;

they are spoken of with a truly patriotic enthusiasm, and regarded with no end of delight. Several cities have kept up the fashion of parading, under different names, shapes and clothing, their monstrous wicker-work dolls. The most celebrated giants are those of Antwerp and Wetteren. Out of regard for our readers, we refrain from quoting another giant-song. We will merely state its motive. The giant is hungry and thirsty; and the mother is requested to give him coffee, bread-and-butter, and the best beer. Whereupon he declares himself satisfied. Hunger and thirst have been the attributes of gods from the earliest times, probably to the advantage of the priests; and we consider this a more probable solution of the origin of the giants than a mythical reference to the Scandinavians.

In Courtrai, a giantess is carried about, called "Mevrow van Amazonie"; in Ath, "Madame and Mosjeu Goujas," or Goliath, are to be found; and, in Brussels, Ommegan and his family. At Hasselt, the old giant "Lange Man" re-appeared in 1835, on the occasion of the Jubilee; he was seated in a four-wheeled cart, and presided over the distribution of soup, which was made in memory of a famine that occurred in 1638. At Rupelmonde there was formerly a building known as the "Reuzenhuis," or "Pronkhuis," in which the giants, camels and dragons that figured in the great processions were kept.

The cities of Lille, Douai, Cassel, Hazebrouck, and Dunkirk, in Northern France, also possess their giants, and those of Cassel and Hazebrouck still make their appearance on "fat" Tuesday. With these exceptions, the Belgian Carnival at the present day offers few peculiar features.

Lectures on the Manuscript Materials of Ancient Irish History. By Eugene O'Curry. (Dublin, Duffy.)

Historical Memoir of the O'Briens, with Notes, Appendix, and a Genealogical Table of their several Branches; compiled from the Irish Annals. By John O'Donoghue. (Dublin, Hodges, Smith & Co.)

It has been said of Mr. Lever's stories, that a man rises from them with a sensation of having been in very rollicking and rather dissipated company; and that the feeling, on closing some of his volumes, is one of too much claret, and a "next-morning" retribution. So is every reader of early Irish annals conscious of an uneasy impression. These annals go back to a remoter period than any to which the historians of other European nations can carry an authentic narration. Unfortunately, however, they do not introduce us to the acquaintance of an agreeable or respectable people. For a thousand years we only meet with so-called "Kings," whose sole occupation seems to have been to shed the blood of their enemies, and to recognize an enemy in every man who had a will of his own and some property to lose. The record of nearly every kinglet is "slain by his successor." Occasionally, there appears a name upon the roll, like that of Odlamh Fodhla, which belongs to a wise and virtuous ruler; but his influence is not enduring, and murder is renewed as soon as he vanishes from the scene. The story would be monotonous but for a certain variety of the horror. Thus Seadnha, who invented banners to distinguish his troops, was cut into quarters by his successor. Siorlamb, who had such long hands and arms that when he stood upright his fingers touched the ground, was cruelly done to death. Even the ladies were not spared; and among these the famous red-haired queen, Machadh Mongruadh, who is

said to have "reigned magnificently," was most ungallantly murdered by that disgrace to Irish kings and gentlemen, Reachta Righdhearg.

The materials for further comprehending the early history of Ireland have been now rendered accessible by Mr. O'Curry, who exercises the office of Professor of Irish History and Archaeology in the "Catholic University" of Ireland. His appointment to that honourable post surprised nobody but himself; and this may be easily accounted for. His qualifications were well known to scholars, his own disqualifying weakness was the secret of his own breast. The volume named first at the head of this article is a most praiseworthy monument of his learning, his industry, his patience, his zeal, and *not* of his discretion. How fit he is to treat of ancient Irish history every page of the book before us testifies most satisfactorily; but how unfit he is to address young men upon this subject, how he forgets the scholar in the politician, and the philosopher in the bigot, let the following paragraph in his twentieth Lecture show. It is a singular and painful evidence how even a wise man may be blinded to the truth. He has been speaking of old Irish prophecies circulated, and, according to the Professor, invented by the English; and he then adds:—

"Nor can I help remarking how it is that this same spirit of false prophecy, far from ending with Carew and the last ray of the real independence of Erin in the year 1602, has continued even to this day: for even in our own times the same unscrupulous enemy of our race and creed continues to pour forth, with an exultation almost fiendish, predictions of the same character—providentially falsified so far,—of the total annihilation or extirpation of the Gaedhel from the land which he inherits from an ancestry of three thousand years."

Turning from this angry gentleman, whose rude ill-temper cannot altogether deprive him of our respect, we find in Mr. O'Donoghue an historian who is not the less Irish for being more impartial in his observations. The 'Historical Memoir of the O'Briens' is a most valuable addition to the history of Ireland. It is not, however, a record of which the sons of the old kings of Thomond have any reason to be particularly proud. If antiquity of race be, as it is said to be, a very fine thing, the O'Briens have sufficient grounds for indulging in the vanity which attaches to that matter. But, after perusing this modestly-called 'Memoir,' so creditable to the varied powers of the accomplished author, the O'Briens ought to manifest some meekness and humility, for, taking the testimony afforded by Mr. O'Donoghue, and confirmed, as we find it, by Prof. O'Curry, the O'Briens, with all their ancientness of blood and bravery of soul, were the most disagreeable, hard-to-please, ruthless and treacherous race of which we ever read, even in Martin Haverty's 'History of Ireland,' where all our idolized Irish heroes are converted into such unmitigated rascals.

From the earliest times, when the O'Briens swayed the sceptre and occupied the Munster throne, which afforded them so uneasy a seat, down to the reign of Henry the Eighth, when the last of the Kings—very much to the disgust of Mr. O'Curry—exchanged the title and realm he was unable to retain, for the rank of Earl and the well-secured estates of a nobleman,—during all this period, this remarkable family seem to have been possessed by one ruling idea made up of various parts—never to obey the existing laws, never to acquiesce in settled arrangements, and never to have a chief or king at their head without endeavouring to tumble him from his seat and strip him of his greatness. They were as crafty as foxes, and were for ever fighting like wild cats.

The peace established by Brian Boromh ceased at his death. "The dissensions between the sons of Brian" let anarchy loose upon the land. In 1115, the forces of Murtogh O'Brien "burned the great church of Ardbraccan, with 'its full of people,' and many similar edifices throughout Bregia." On the arrival of the English in Ireland, "the part acted by Donald O'Brien, King of Thomond, did not reflect credit on the O'Briens and their followers." That is to say, the O'Brien helped the invader, for his own personal advantage, with a treacherous reserve. Mr. O'Donoghue says of his submission and engaging to pay tribute to Henry, "that in so doing he was only going with the tide, and awaiting a favourable opportunity of resuming his independence, is clear enough, from his subsequent history." Clear enough, certainly, by his defeat of the Anglo-Normans at Thurles, after which Donald returned homeward and put out the eyes of a couple of his kinsmen by the way. Unable to maintain his independence, Donald O'Brien again made submission, and the good-natured Norman conferred upon this vacillating chief the dignity of King's Baron. "The descendant of the conqueror of Clontarf," says Mr. O'Donoghue, who was in the secret, "removed from that illustrious hero by only six degrees, in the line of descent, concealed his contempt for the alleged dignity of an English Baron by an affected humility, and bowed his assent." Mr. O'Donoghue states that, "the policy so uniformly and successfully practised of setting the natives by the ears" was a Norman policy, and of course he reproves it. The truth, however, is that it was the chronic disease of the natives themselves; for, as the author soon after remarks, "The princes of the House of O'Brien, having no occupation among their neighbours, were at liberty to prosecute their own quarrels"; whereupon brother killed brother, uncle slew nephew, cousin put out the eyes of cousin, and the people must have showered anything but benisons on the whole family of contending rivals. We find relationships set down as the causes of repeated conflicts, and occasionally we witness the spectacle of a chief and his wife burnt to death in their own house. As the O'Briens were among the first to submit to, and then betray, the invaders, so were their after-dissensions "the occasion of giving the English the first solid footing they acquired in Thomond." The O'Briens very astutely used and abused the Normans, of whom they were the allies one day, and the foes the next; and when the Normans happened to be vanquished in fight, and so quieted for a season, we hear of the ever-uneasy O'Briens profiting by the dull time "to turn their arms against their cousins," and turning them out of possessions or being turned out of their own. When there was no fighting there was drinking; and we are told of a conference at which a certain "Donogh O'Brien made his appearance intoxicated from mead," and where he "indulged in invectives against Turlough," his kinsman. As subordinate commanders, Mr. O'Donoghue describes them as faithless to their chief, and he proves how impossible it was for the land where they had influence to enjoy peace or prosperity, so intense was "the jealousy which had never ceased to inflame the rival branches of the O'Briens." They were not chivalrous; they were savage. The body of a worthy enemy they had not refinement enough to respect, and as for friends, we are told of Brian Bane and Mahon O'Brien, who, for want of better occupation, "passed into that part of Thomond which was situated eastward of the Shannon, and expelled the Fion Bloidrig, who had always been their allies."

Brian Bane, says Mr. O'Donoghue, "was constantly engaged in military operations. Among some of these may be mentioned the burning of the town and church of Tipperary, the sacred edifice being at the time full of men and women." It is the first time we ever heard of such an atrocity being designated as a "military operation."

In this strain Mr. O'Donoghue is compelled, no doubt reluctantly enough, to tell the tale of the O'Briens. Perhaps he is unconscious how very black they come out from beneath his able and impartial hand. They were dreaming unceasingly not to work good for their country, but to secure sovereignty over it for themselves. To accomplish this, all means were good for the end in view,—agreeing to illusive treaties, and making oaths and signing deeds, which the King of England, we are told, familiarly described as "not worth a farthing." Such were the men who for centuries gave "monarchs to Ireland, with more or less acquiescence"—a fine touch of satire!

"With more or less acquiescence," then, the O'Briens continued to take what they might, and keep what they could; but the poor relations of the race invariably turned against the men at the head of it. It is plain, from Mr. O'Donoghue's narrative, that chieftains of this quality, of whatever race, were the scourges of the land, and that Ireland was subjugated to its profit, when Henry the Eighth assumed the sovereignty of that kingdom and suppressed the "kinglets." Prof. O'Curry, on the other hand, intimates that those old days were halcyon days, and that Murroch O'Brien was a traitor for taking a course which, in effect, was beneficial to the kingdom:—

"The brave Dalcassians having thus rid themselves both of domestic and foreign usurpation, preserved their country, their independence and their native laws, and institutions, down to the year 1542, when Murroch, the son of Turloch, made submission to Henry the Eighth, abandoned the ancient and glorious title of the O'Brien, and disgraced his lineage by accepting a patent of his territory from an English king, with the English title of Earl of Thomond."

It was the wisest course the O'Brien could follow; but mark what came of it! The O'Briens who were unable to obtain the same rank treated Murroch as a traitor and usurper; and he himself, if we remember rightly, was so little aware of his new and responsible position that he claimed to be above all law, and refused to be bound by any. So things fell from bad to worse, till the great rebellion in Elizabeth's time was projected and failed; its failure lending strength to the English government of the period,—a government of which Mr. O'Donoghue speaks with creditable candour. Here is the Professor's view of the case:—

"The Anglo-Norman power which came into the country in the year 1172, had constantly gained ground, generation after generation, as you are of course aware, in consequence chiefly of the mutual jealousies and isolated opposition of the individual chiefs and clans among the Gaedhels. At last the two great sections of the country, the races of the north and the south, resolved to take counsel, and select some brave man of either of the ancient royal houses to be elevated to the chief command of the whole nation, in order that its power and efficiency might be the more effectually concentrated and brought into action against the common enemy. To this end, then, a convention was arranged to take place between Brian O'Neill, the greatest leader of the north at this time, and *Tadhg*, the son of Conor O'Brien,—at *Caeluigé* [Narrow Water], on Loch Erne (near the present Castle Caldwell). O'Neill came attended by all the chiefs of the north and a numerous force of armed men. O'Brien, though in his father's lifetime, went thither, at the head of the Munster and

Connacht chiefs, and a large body of men in arms. The great chiefs came face to face at either Bank of the Narrow Water, but their old destiny accompanied them, and each came to the convention fully determined that himself alone should be the chosen leader and king of Erin. The convention was, as might be expected, a failure; and the respective parties returned home more divided, more jealous and less powerful than ever to advance the general interests of their country, and to crush, as united they might easily have done, that crafty, unscrupulous, and treacherous foe, which contrived then and for centuries after to rule over the clans of Erin, by taking advantage of those dissensions among them which the stranger always found means but too readily to foment and to perpetuate."

In later days, the O'Briens maintained the reputation of their house, one of them, the famous Lord Inchiquin, taking both sides of a political quarrel, serving Stuart and Cromwell by turns, and contriving to obtain no small advantages by his tergiversation. As Mr. O'Donoghue approaches still more recent times, the O'Briens appear before us as patriots and gentlemen, and are infinitely superior in our eyes to the mendacious, slaughtering, unscrupulous barbarians who called themselves Kings of Thomond—with their one virtue of bravery. The instincts of the race have not, however, entirely died out. Mr. Smith O'Brien has added to literature a characteristic letter, in which, by taking such an audacious flight as declaring that Ireland is as oppressed as Hungary, he suggests courses which, if adopted, would throw Ireland back into the ruin amid which this old race would seem to have loved to dwell. They were like the old Scottish chieftain who prayed—"Oh, Lord! turn the world upside down, that fighting-men may make bread of it!" It was a relative of the late Daniel O'Connell who used to assert, that an Irish patriot's view of the fitness of things amounted to this,—that if you had five shillings, the patriot ought to have four and eleven pence of it; and the truth of the sarcasm is not ill illustrated in the "Memoir," which makes heroes of men who had no shadow of mercy for their fellows.

In conclusion, and not foreign to the characteristics of the O'Briens, we will ask—who is the Lord Inchiquin to whom Mr. O'Donoghue dedicates his able work? Is there a Lord Inchiquin at all? and is not the employment of the title premature? Is not the highly-respected gentleman whom Mr. O'Donoghue so designates merely a claimant as yet to vote in the elections of representative peers for Ireland? and till the claim is established, is he not addressed in all official documents by his well-known and sufficiently-honoured designation of Sir Lucius O'Brien? Be this as it may, to the latter gentleman is dedicated a very excellent book; one creditable to Irish literature, and worthy of being studied by all interested in the history of our common country. If the O'Briens do not altogether make a creditable appearance in the early history, the more praise is due to Mr. O'Donoghue's honesty, who evidently loves his subject. We recommend his book most cordially; and, on other grounds, we do the same with respect to Prof. O'Curry's work, which, despite the drawbacks to which we have alluded, should be perused by historical students. The greatest stumbling-block to uninitiated readers will be found in the Irish proper names. There was a sacred name for Rome, which pious Romans might easily but were taught never to pronounce in conversation. Irish names and words generally seem to have had superfluous consonants thrown in, in order to render their pronunciation altogether impossible.

The Restoration of the Jews: the History, Principles and Bearings of the Question. By David Brown, D.D. (Edinburgh, Strahan & Co.; London, Hamilton, Adams & Co.)

PEOPLE interested in speculations as to the probable future of Israel, and, at the same time, determined to take none but the ordinary Evangelical views of the subject, will find this learned and well-written essay deserving perusal. Of course, it makes much of the isolation of the Jewish race, and their supposed inability to amalgamate with other peoples. The exclamation of Balaam, "Lo, the people shall dwell alone, and shall not be reckoned among the nations!" is, of course, regarded as a prophecy pointing to the segregation of the Israelites in the parish of St. Mary Axe, and other quarters, both of London and all the principal cities of the world. The great first cause of the Jewish dispersion, and subsequent isolation, amongst the nations of the earth is indicated with much precision and careful repetition; but the secondary causes that contributed to those remarkable phenomena are passed over without notice. The fact is, the same universal hatred of the Jewish people which first reduced them to the condition of despised aliens, in every land of Christendom, afterwards retained them in that forlorn state. They were not absorbed by their haughty superiors, because, from the monarch to the serf, Christians despised them and loathed them too genuinely to think of intermarrying with them. Far from being ambitious of maintaining their national isolation, the Jews have never been slow to avail themselves of the means sparingly offered them of merging their identity in that of the dominant Christian races. Of course, they have always had amongst them rabbis and elders proud of their historic traditions, who would have disdained intermixture with the foremost of "the flat-nosed Franks"; but there can be no question that the separation between Jews and Christians has been preserved by the prejudices of the latter, and not by those of the former; and yet it is common to hear Biblical enthusiasts speak of the position of the Israelites as an affair that does not admit of a reference to secondary causes. "How comes it," they ask, "that this despised and desolate race, oppressed by iniquitous laws, spat upon by beggars in the streets, unable to acquire land, only occasionally permitted to retain possession of the money acquired by their industry,—how comes it that they still exist as a distinct people? that they have not been absorbed by their conquerors? that they have not amalgamated with the other nations?" In fact, the very causes of their isolation are brought forward as proofs of the impossibility of accounting for it save by the direct interposition of the Divine will. What element was there in the Middle Ages to absorb the despised race, when "Jew" was a by-word for everything loathsome and hateful? What decent family would marry the Jew, who could neither inherit nor hold land, and whose name in the family roll would make them infamous throughout their country? The abhorrence of the Jew was found in the lowest as strong as in the highest grades of society. The mere slave of the soil kicked him out of his mud hovel, when he entered it, craving for a drink of water. The common thief of the London streets spat in his face, and called him "dog." And yet simple people marvel how it was the Jew did not join hands, and dwell on friendly terms, with the Gentile, making one blood of two bloods!

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the Jewish race in this country is producing on all sides of us phenomena which display more forcibly than ever the nature of that isolation, of which the chosen people of God sometimes affect to be proud. They are permitted to hold and inherit land:—as a consequence, county families are marrying with them. They are permitted to enjoy undisturbed the fruits of their own industry, and are no longer popularly believed to "stink" with a savour different from that of other people:—the consequence is, that they are found dancing in the most fashionable ball-rooms of May Fair during the London season. Indeed, the process of amalgamation is proceeding with astounding rapidity, when it is remembered that it was only the other day that Baron Rothschild was allowed to take his seat in the House of Commons. Everywhere, —in every street and club, in every profession and pursuit,—the Jew meets us, affecting the style and tone of the Christian, altering the letters of his name, from Levi to Lewis, from Mathew to Mayhew, from Bernalez to Bernal, so as to obliterate the evidence afforded by his patronymic of his connexion with the peculiar people. We are inclined to think that, in the course of five or six more generations, the historical student will have occasion to say of British Israel, that he is "not to be reckoned amongst nations."

OUR LIBRARY TABLE.

Life amongst the Indians: a Book for Youth. By George Catlin. (Low & Co.)—Mr. Catlin, the intrepid traveller and pictorial illustrator of the American wildernesses, endeavours in the present work to entertain young people with narratives of personal adventure in the prairies, and descriptions of the customs, pursuits and characters of the Indian tribes. The work is indebted for many of its attractions to the artist and the engraver, being, both in respect of its interior and its exterior, prepared in the showy and ornate style usual in the juvenile literature annually offered to the purchasers of Christmas presents. Indeed, it may be presumed that the publishers of this 'Life amongst the Indians' are looking forward to the "Christmas holidays" sale, and in submitting it thus early to criticism, hope only to secure for it a better introduction to public notice. From the tone of the Preface, and the advice of the first chapter, urging children to peruse such works as Stephens and Catherwood's 'Histories of Mexico and Peru,' and Prescott's 'Ruins of Palenque and Uxmal,' we feared the work would be found written in a style above the average intelligence of those to whom it is addressed. This anticipation was, however, agreeably disappointed. 'Life amongst the Indians' is an admirable child's book, full of useful information, wrapped up in stories peculiarly adapted to rouse the imagination and stimulate the curiosity of boys and girls. To compare a child's book with 'Robinson Crusoe,' and to say, that it sustains such comparison is to give it high praise indeed. This commendation, however, we bestow on Mr. Catlin's work, which is one of the best volumes for the nursery, or the school-room, that we have ever read. Here and there the reader, indeed, finds passages which would have been better omitted. For instance, when Mr. Catlin says, "cruelty is a necessity in savage life: and who else has so good an excuse for it?" he states that which will meet with no dissentients amongst those who see in savage life a need for private vengeance to accomplish that which in civilized societies is better effected by the strong hand of the law. But still such a doctrine is beyond the comprehension of children, who must first be taught to abhor cruelty, and may be left to discover on reaching more mature years, the occasions when acts in themselves cruel are justified by social exigencies. Mr. Catlin does better service when he defends his beloved savages from the misrepresentations of ignorance, and shows his youth-

ful readers that the repulsive usage of scalping fallen enemies is usually unaccompanied by the atrocities with which the popular imagination surrounds it. The rule of the Indian warrior is to scalp the dead. If he takes the scalp of a live man, it is under the misapprehension that the fallen foe so operated upon is no more. And if, after taking through mistake the scalp of his living enemy, a warrior should discover his error, he would not wear the scalp as a badge of honour, but would bury it as evidence of a deed fit only for repentance and shame. "But then the 'savage cruelty of scalping'!—savage of course, because savages do it," says Mr. Catlin. "But where is the cruelty of scalping? A piece of the skin of a man's head is cut off after he is dead; it doesn't hurt him; the cruelty would be in killing, and in the Christian world we kill hundreds of our fellow-beings in a battle, where the poor Indians kill only one! Cutting off a small piece of the skin of a dead man's head is rather a disgusting thing; but let us look. What better can the Indian take? He must keep some record. These people have no reporters to follow them into battles, and chronicle their victories to the world; their customs sanction the mode, and the chiefs demand it. If civilized warriors should treat their fallen victims thus, it would be far worse. There would be no motive or apology for it. It would be almost as bad as taking their watch, or the gold from their pockets!—But the Indians scalp the living! Yes, that sometimes happens, but very rarely. The scalp being only the skin with the hair, without injuring the bone, of course, would not destroy life, therefore a man might be scalped alive; and in the hurry and confusion of the battle, the wounded and fallen, and supposed to be dead, have sometimes been scalped, as the Indians were rushing over them, and afterwards have risen from the field of battle and recovered. I have seen several such. These scalps, if the Indian should ever be made aware of the facts, would not be carried; but would be buried, as things which warriors would not have a right to claim, and which their superstitious fears would induce them to get rid of. The scalp, to be a genuine one, must be from an enemy's head; and that enemy dead, and killed by the hand of him who carries and counts the scalp." In like manner Mr. Catlin teaches his young readers, that to torture prisoners is by no means either general or frequent amongst the savage tribes of America.

A Handy-Book of the Game and Fishery Laws. By George C. Oke. (Butterworths.)—*The Game Laws of the United Kingdom.* By James Paterson, Esq., Barrister-at-Law. (Shaw & Sons.)—There is no branch of our law which has been more entirely reconstructed during the last thirty years than that which relates to the killing of game. It is not easy to realize the fact, that a few years ago no man who had not a hundred a year in land could lawfully kill game in England, however richly endowed with other kinds of property he might be; and that the country gentlemen imagined (as Sydney Smith expressed it) that it was in the power of human laws to deprive the Three per Cents. of pheasants, and (by the prohibition of the sale of game) to arrest its inevitable progress from the wood of the esquire to the spit of the citizen. The law on this subject is now, in the main, reasonable enough. We only wish the same could be said of those to whose hands the administration of the law is entrusted. While the judges in these matters are generally the great game preservers or their obsequious neighbours—the clerical sons of the attorney or agent of the game preservers, and such like—the curious instances of magisterial wisdom which enliven the daily papers at this dull time of the year must occur. Each of the little books now before us is a favourable specimen of that sort of popular law-book which, since the appearance of Lord St. Leonards' Handy-Book, has become common. Care and industry are all that can be shown in such productions, and these qualities are generally shown in the present books. Mr. Oke's book takes a somewhat larger range than that of Mr. Paterson, as it embraces the Law of Fisheries, with the provisions of the late statute relating to the Salmon fisheries. A short Preface to Mr. Paterson's book makes us suppose that the

author was born out of due season. He evidently sighs for the good old days, when the squire could place spring-guns in the path of the poacher, and what was called the "more humane and mitigated squire" mangled him with traps. He would have been a brave champion of the laws as they were had he been ante-born by thirty years. As it is, he is a careful and satisfactory exponent of the law as it is in these degenerate days.

A Handy-Book on the Law of Bankruptcy, including the Practice under 7 & 8 Vict. c. 70. (The Gentleman's Act). By Walter James Smith, Esq., Barrister-at-Law. (Eiffingham Wilson).—*The Act to amend the Law relating to Bankruptcy and Insolvency.* Arranged and Simplified by B. Peverley, Attorney, and C. Hatt, Reporter Insolvent Debtors' Court. (Houlston & Wright.)—The late Bankruptcy Act promises to have a great success in a professional point of view. If matters go on as they have commenced, we may expect to see the door in Basinghall Street as crowded as that of the Adelphi with 'The Colleen Bawn,' or Exeter Hall with Jenny Lind or Mr. Spurgeon. The trading public, as well as the non-traders who are now for the first time made eligible for bankruptcy, must be desirous of acquiring a knowledge of the provisions of the new Act by any means less alarming than the perusal of the 232 sections of the statute. The information is here afforded in each case for the small sum of one shilling. Mr. Smith is an experienced Handy-book manufacturer, and this, as well as previous works of the same nature by him, is prepared with care and intelligence. The Index, however, should have been more full. The work of Messrs. Peverley and Hatt is little more than short notes of the effect of the different sections in the same order as they occur in the Act, with a Table of Contents. These notes might, we think, in many cases, have been more clearly worded, and have contained fuller information, without being increased in bulk. The sale has, we hear, shown that the work of Messrs. Peverley and Hatt is valued by the public.

Said and Done! (Smith, Elder & Co.)—Why the title of 'Said and Done' was given to this book we cannot understand. So far from saying a thing and then doing it, the characters all say one thing and do just the contrary. It is well written, inasmuch as the language is well chosen, the conversations sharp and piquant, and the quotations apt; but the plot is foolish and confused. The two heroines, Aurelia and Cicelie Brackenbury are cousins, neighbours, and, to a certain degree, rivals, for the same young men propose alternately to each of them. Aura is, of course, proud and haughty, and an heiress; Cicelie, poor, gentle, loving and romantic; both beauties. Frank Brackenbury (another cousin) begins by proposing to Aura, and being accepted; but during the year of probation she finds she does not care much about him, and she falls in love with Cicelie's half-brother, Ernest, a very good young clergyman,—much too good to dream of proposing to an heiress!—so he saves her life in a fire, and goes off to the other end of the world, to get out of reach of danger. Frank, meanwhile, turns his attentions to Cicelie, is refused, and then comes to town, and sees Aura, and receives a tolerably broad hint that he may return to his former allegiance whenever he likes, which he accordingly does, without loss of time; and they marry forthwith and find they are not quite so comfortable as they could wish. Cicelie begins by being very much charmed with a sentimental young gentleman, called Anthony Fane; and on finding that he makes decidedly equivocal speeches indiscriminately to herself, Aura, and to a little cousin of his own, she thinks better of it, and yields to the fascinations of a Major Amyott, who appears quite at the right moment and has not much connexion with the rest of the story. Poor Ernest is shipwrecked within sight of land, with a note of Aura's in his pocket, which reveals his secret to the world, as it were, in a posthumous manner. Frank feels a little uncomfortable, very naturally, as it is evident his wife thinks very little about him or her child; but the baby dies, Aura repents, and Frank forgives, and we may suppose they "live very happily ever after." There is much wanting to make 'Said and Done' a first-class book; but it is a

promising production, the style is good, and gives us hope for the future.

Rules, Formulae and Tables for the Valuations of Estates, in Possession or in Reversion; with new Rules and Tables for ascertaining the Correct Market Value or Fair Price to be given for Annuities, Reversions, Advowsons and Next Presentations, in order to secure to the Purchaser a certain Rate of Interest on Equitable Terms. By W. Downing Biden, Actuary. (Layton.)

—The contents of this book are so fully stated in the title, which we have set out at length, that there is no need of further description. To examine carefully into the accuracy of the immense mass of figures contained in this work would require not only the patience of Job, but more spare time than is given to mortals in the nineteenth century. To express a favourable opinion on a cursory examination, might, perchance, mislead the reader. We can but call the attention of actuaries and speculators to the nature and object of these elaborate tables, and leave them to test their accuracy for themselves.

Of Lectures and Miscellaneous publications we have to mention the Rev. E. Kell on the *Life, Character, and Religious Opinions of the Rev. Dr. Watts* (Whitfield).—Mr. Theobald on *Laws of Health and Laws of Character* (Wilson).—Mr. Lambert on *Wit, Humour and Pathos* (Tresidder).—*The Two Napoleons*, by Iconoclast (Jeffs).—Mr. Locke on the *Remarkable Discoveries in Central Australia* (Gill).—Speech of the Right Hon. R. Lowe on moving *The Education Estimate* (Ridgway).—*Some Account of the Buildings designed by Capt. Fowke for the International Exhibition of 1862, and Future Decennial Exhibitions of the Works of Art and Industry* (Chapman & Hall).—*Lighthouses and Beacons of the Colonies, What is Required for them, and for their Administration*, by A. Gordon (Strangeways & Walden).—*The Cotton Crisis, and How to Meet It*, by J. Bourne (Longman).—*Fires and Conflagrations: Chemistry of Combustion; Causes of Failure of the Brigade System; with Advice How to Act in Case of Fire*, by W. H. Phillips (Wilson).—*Government Reform in England and America*, by A. Alison (Nichols).—*Essex Hall Drill and Speaking Lessons for Idiots, &c.*, by P. M. Duncan (Churchill).—*A Short Treatise on the Construction of Steam-Boilers*, by S. R. Smyth (Hare).—*On the Flint Implements in the Drift discovered near Bedford*, by J. Wyatt (Thompson).—and Mr. Slaney's *Short Journal of a Visit to Canada and the States of America* (Hatchard).

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INTERNATIONAL EXHIBITION BUILDING.

SOME months since we gave a general description of the architecture and the disposition of various sections of this enormous building, as they are intended to be appropriated to its many requirements. To a certain extent we explained its structure and peculiarities, and dwelt with considerable satisfaction upon the highly-ingenuous manner in which the architect-engineer had overcome certain difficulties incidental to the site itself. Amongst these it would be unpardonable not to give him great credit for the effectual manner in which he has turned what would really be, in ordinary hands, a serious obstacle into a positive advantage. It may not be generally known that the roads surrounding the site are about 5 feet above the common level of the ground on which the building stands, consequently the view obtained by a visitor who would have to descend this 5 feet would be one singularly disadvantageous to the whole aspect of the interior. An entry down a step, as every builder knows, would be inconvenient, and anything but imposing; to obviate this by raising the whole floor, which is sixteen and a half acres in extent, with made earth, would have seriously enhanced the cost of the building, and, from the inconvenience to which the workmen would have been put of working upon newly-made ground 5 feet in depth, might have delayed the completion of the whole, or, at least, imperilled that result. Let the reader consider what would have been the condition of such an artificial floor during the progress of the works after a day or two of rain, or a few weeks of dry weather even, traversed as it is by hundreds of heavily-laden carts and waggons, and by thousands of workmen, from day-dawn till night. Considering this, the reader will give Capt. Fowke due credit for the ingenuity he has displayed in causing the entrance to be by means of ascending two steps to a raised dais under each dome, from which grand views of the whole interior may be obtained, commanding by their very positions the best spots for obtaining that view. From this level the visitor will descend by either of three vast flights of steps, each 80 feet in width, to the nave before him, and the transepts on either hand. From these favourable stations the eye will range along the length of the nave itself, traverse the courts to either side, and take in the length of either transept, as its wings stretch to north and south. Upon this platform masses of shrubs are to be disposed, with fountains amongst them, it is hoped, and seats so disposed that, elevated above the intervening bodies of the moving throng upon the floor beneath, the spectator may contemplate the whole wondrous gathering at a glance, from the wall on the north side bounding the refreshment-rooms, to the massive piers on the south side, which already sustain the permanent picture-galleries. Every visitor to the Exhibition building of 1851 must have felt the want of some such point of vantage for obtaining a general view. None such existed there, and it was a common practice, as it is now at the Crystal Palace, to ascend to the lower gallery for the purpose in question,—a toilsome process, avoidable in the building now erecting, thanks to the genius of the designer, who has thus improved upon an obstacle to success. From the level of the dais the visitor may ascend to the galleries, which are to be a mile and a half long, surrounding the nave itself, and inclosing the courts on the north and south.

Before we proceed with our account of the progress made with the works, it will be needful to

enable the reader to judge how enormous is the amount of labour already done, by briefly recapitulating the nature of the general plan of the building, its skeleton as it were. The back-bone of all may be called the nave itself, running 800 feet from east to west, and 85 feet wide, and 100 high. At each end is placed a transept running north and south, 635 feet long, 85 wide, and 100 high; over the intersections of these are placed the gigantic domes, duo-decagonal in plan, 160 feet in diameter and 250 feet high: that is, 45 feet higher than St. Paul's, and 48 feet greater in diameter. Parallel with the nave, and connecting the ends of the transepts one with the other, runs on the south side the permanent picture-gallery, and on the north side the refreshment-gallery, which last overlooks the fresh verdure, the varied arcades, the terraces, flower-beds and fountain-cascades of the Horticultural Gardens. We have, therefore, for general plan, three edifices parallel to each other, i.e. the nave, the picture-gallery and the refreshment-gallery; these are connected by the transepts crossing the ends of all and inclosing two enormous oblong spaces, one to the north and one to the south of the nave. These oblong spaces are respectively divided into three portions, a small central and a larger wing court to the east and west. These courts are all surrounded with galleries, and, being the only portions that therein resemble the first Exhibition building, are lighted from the top by glass roofs. The north-central court is 150 feet by 86 feet; the south-central court 150 feet each way. The two courts on the north side, that lie to east and west of the central court, are 250 feet by 86 feet. The two courts on the south side, similarly situated, are 250 feet by 200 feet. The height of the whole is 50 feet. The galleries surrounding these courts, like those in the nave, are 25 feet from the ground; some of them are 25 feet and the larger ones 50 feet wide. It may be said that the western transept is extended 1,000 feet for the machinery-in-motion department. The width of this "annexe," as it is called, is 200 feet, which is divided into four vistas, 50 feet wide each, of the lightest imaginable construction and most eminently picturesque appearance. As to the appropriation of the several portions of the building, it is briefly thus:—the nave, transepts, galleries and courts for the display of general industrial productions; the brick building on the north, inclosing the narrower courts, for refreshments; the grand picture-gallery extends along the south, and has auxiliary wings in front of the east and west transepts extending their whole length: these picture-galleries requiring to be lighted from the top, are placed above the entrances, which on the south side stretch to either hand for the display of carriages, &c.

Having thus given a general résumé of the whole structure, our readers will understand the gigantic amount of labour which has already been employed, and its great results, when we say that by the time these words are read, the whole nave will not only be erected from end to end, but actually roofed in, the wooden roof following the erection of the huge spanners, which go over the nave and make a vast vault of its enormous length and breadth, as rapidly as those spanners can be framed upon the ground, hoisted in two portions, and united together 100 feet high in the air. Upon these the angular frame-works of the roof (the rafters, so to speak) are placed, which give to the exterior roof its gently-sloping form, and harmonize so admirably with the semi-circular spanners of the arched roof itself. Upon these rafters is laid, as fast as they are erected, the weather-boarding, over which the patent felt, that forms the ultimate protection of the roof, is spread with equal rapidity. An immense increase of strength, without any additional weight or cost, has been obtained by laying this boarding diagonally across the framework of rafters, so that it ties together the whole roof it covers in. Along, step by step, as the huge travelling crane advances, lifting the spanners to its right and left (which it will be remembered are intended to cover in a span of eighty-five feet), the framework of the clerestory windows keeps pace, the great sashes, which are twenty-five feet square, being inserted between the

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perpendicular sides of the spanners as rapidly as those spanners take their proper positions. All this will, it is expected, be completed by this day; moreover, as the roof goes on, the floors of the gallery are laid on either side of the nave and even now these floors are putting forth lateral feelers to cover in the basement arcades, or rather bridges, which connect the galleries of the nave with those along the north side of the permanent building for the pictures and carriages. Before long, the glass for the clerestory windows will be put in, and the whole interior of the nave thus secured from the weather, so that the operations of flooring and painting may go on during the winter, without delay. We will give an idea of the vast labour thus presented to the mind by saying that the nave and transepts contain 166 round iron columns, 12 inches in diameter, and the same number of square pillars abutting upon them. There are 312 smaller round columns of 8 inches diameter for the galleries, and 149 12-inch square pillars, with 138 8-inch clerestory round columns. For sustaining the floors of the picture-galleries, there are 160 10-inch square pillars. The glass-courts have 62 round columns supporting their roofs. Our authority goes on to say that, besides all this, the works in cast-iron alone comprise 1,165 girders, 11,600 feet of pipes, 15,000 feet of gutters, 14,000 feet of railings, 1,000 brackets, 700 trusses and girders and 1,400 shoes, the whole weighing nearly 4,000 tons. The whole of this ironwork may be said to be upon the ground, and by far the largest portion of it actually erected. Having thus far proceeded with our account of progress, let us remind the reader that it was not until the 9th of March last that the "setting-out" of the works commenced.

All this may be called a trifle, compared with the fact that the brick picture-galleries, whose foundations were not dug until some time after the date just given, now fairly stand complete, as far as the builder's part of the task goes, with the exception of a small portion at the west end. Not only this, but the roof is on for the whole length, the skylights are more than half glazed and partly painted. The bow-backed roofs above the towers, at either end of the galleries, double as they are, are just completed. The great centre tower over the main entrance in the Cromwell Road, is advancing. The joists for the floors of the picture-galleries are all placed, and the flooring itself will soon be laid down, now the roof is on. In this respect the contractors may be said to have been perfectly punctual, having got the roof on this position during the current month, which will afford ample time for the drying of the building before the pictures are deposited. The Commissioners were anxious that this should be effected in order to profit by the experience gained at Manchester, where the entrance of wet and existence of damp are said to have seriously affected some of the choicest works of Art. Without such a precaution as this there could be little hope of getting together a large collection of pictures, comprising loans from private galleries. The east transept is in a similar condition to the main southern picture-gallery: roofed in, partly glazed and painted. The west transept is less advanced, but as soon as that on the east is a little more complete, the whole available strength of the workmen will be turned upon it, and what a thousand men, with several steam-engines and scores of horses, and every mechanical appliance to aid them, can do, will be seen in a very few days.

On the exterior of the southern or great picture-gallery it will be remembered we described its chief ornamental character to consist of an arcade intercepted by a central porch and two minor ones in each wing, or rather beneath each of the towers on the angles. In the tympana of this arcade stucco is being placed, and in one an experimental—we presume it is experimental, at least—chromatic decoration has been placed, consisting of geometrical forms in lines and curves, following the construction, which appears tolerably satisfactory, as far as one can judge by the single bay yet seen. How it will look when repeated the whole length of the arcade is extremely questionable. With all our hearts we trust that the pretentious sham

of stucco, as now understood, is not now, nor ever will be placed upon this building. There is nothing so mean, so utterly paltry as this material, nor anything so calculated to injure the public taste for good Art, as its employment on a building which trumpets forth the love of Art, &c. as its birthright and inheritance. Bare honest bricks are infinitely preferable to this abomination, the cheap pretence of a handsome mask. If we cannot have stone, or tiles bearing colour, the last being the sole proper decoration and armour for simple brick, let us, for honesty's sake, have bare brick alone at present. It will speak little indeed for the architect's confidence in the beauty of his design if he cannot let it rest upon its own merits in the broad disposition of masses, &c., and if he considers the wretched stucco, that will need to be whitewashed every year, anything of a desirable addition to his work. We were given to understand that the building would remain undecorated, and be presented without a mask, until the funds allowed of a proper and really architectural system of decoration being employed upon it. The sight of the stucco above mentioned makes us protest against it and express an earnest hope that this material at least will be avoided. The poor plan of painting or staining the stucco, at any rate on the system of small lines and curves now to be seen in the tympan referred to, will be no improvement in the eyes of an artist or architect. Colour, to be effective and valuable, must be employed in masses, boldly disposed, especially upon a building like this in question, which is not by any means too bold or broad in effect. Frittering colour away in little stripes and bands, as now hinted at, will have no more than a pretty tea-garden-like effect, the pettiness of which there will be here no great masses of light and shade or bold disposition of form to relieve or overpower. It must not be forgotten that big domes and half-a-mile of arcing do not constitute a grand building of themselves, and that every effort should be made to give sobriety and mass of composition to the exterior.

The exterior of the west front is completed from its southern angle as far as the porch itself, and the centering framework for the porch is up; northwards of this, again, the front is complete. The arcade of clerestory windows, with their sashes, as we have said before, is placed. The gigantic scaffolds, needed for the construction of the domes, are complete, and present a most imposing appearance to the eye, being perfect forests of huge timber balks, bolted and tied together with a multitude of trusses and cross-pieces, divided into stages, or working platforms. The scaffold alone is above 200 feet high—taller than the Fire Monument of London, and looking much more effective than that does, pitched in a hollow as it is now seen. Under the east dome, this week will see completed the placing of the eight great iron shafts, which sustain the greater portion of its weight, to the height of 84 feet out of their total elevation. The topmost lift of this scaffold is now 200 feet high. After speaking of these enormous fixed scaffolds, over which the domes are to be placed, as it were, on a core, and when that is done, and the enormously costly framework taken away, it may be worth while to speak of the not less astonishing and mighty traveller used in building the nave itself, before referred to, and never yet described. A "traveller," as it is called, ordinarily is a moveable framework, provided with crabs and windlasses for lifting great weights, which runs upon notched or cogged trams placed upon a lofty wooden framework, that goes astride, as it were, of a building. For obvious reasons, the "traveller" now in question works *within* the building. It is about 90 feet high, just below the inner side of the roof itself, about 60 feet wide, and may be 80 feet long at the base. The whole of this huge temporary structure rests upon twelve wrought-iron wheels, which work upon a treble line of rails, four wheels upon each rail, of the largest size, both rail and wheel. When it is needful to move this enormous framework the stationary engines undertake the duty, and draw it along the railway laid down before it as it advances along the nave. Thus arranged, this "traveller" can be taken, vast as it is, along the

railroad with astonishing ease. When it has done its duty for the builders, the painters will take possession of it, and perform their function upon the building it has erected. Built at the east end of the nave, it will traverse the nave to the west, return for the painters' service, and then come all to pieces—the shortest-lived giant, and of the rapidest growth on record.

Having laid before our readers the progress of this astonishing building, let us remind them that seven months ago the turf was unbroken where it now stands, covering twenty and a half acres, sixteen of which are of a permanent nature, the least permanent being equally so with the Crystal Palace, while the really solid portion, that now most complete, is calculated to stand for ages, and is far more solid in construction than most public buildings erected in this country or abroad. They will stand thus for the service of the proposed decennial Exhibitions of Art and Industry. The Society of Arts has secured to itself already for ninety-nine years the portion it will require, and the Commissioners of 1851 have engaged a reservation of sixteen acres for ten years to come, at a ground rental of 1,000*l.* a year, or a total sum of 10,000*l.* by them to be paid. The whole cost of the building need not be laid upon the Exhibition forthcoming next year, although there is little doubt that the profits, if at all commensurate with the success of 1851, might with ease be employed to purchase the whole edifice as it will stand completed. Sixteen acres of the building may be purchased outright for 430,000*l.* The cost of decoration may be, and it is proposed it should be so provided for, defrayed out of the profits of future Exhibitions.

The mode of lighting the interior is threefold: the nave, by means of clerestories on either side, which therefore face the north and south aspects, and may be shaded on the latter from the sun by blinds. The picture-galleries will be lighted from the top with skylights and an inner roof of ground-glass, we believe, to relieve the strength of the light, and make the interior more secure against the intrusion of wet, almost impossible to provide against with a single skylight; the courts and the "annexe" are also lighted from the top. The carriage department, as it is called, and the refreshment department are lighted from the sides. 50,000*l.* is directed by the charter to be spent on the central portion of the building. The refreshment department, which, like the last, is also to be permanent, will consist of two halls, each more than 300 feet long, that is, much more than the length of the King's Library in the British Museum; they will be 75 feet wide. Upon these and upon the picture-galleries about eleven millions of bricks will be employed, about nine and a half of which have been already laid. Besides the cast-iron materials we have already mentioned as to be employed, 1,200 tons, or thereabouts, will be needed of wrought-iron for the enormous ribs of the domes. The piers at the entrance of the picture-gallery in the Cromwell Road are 14 feet wide and 7 feet thick; the foundations, of concrete throughout, are 5 feet thick. If the windows to the nave and transepts, which of course are in a double line, were extended in a single one, they would form a glass screen nearly a mile long and 25 feet high. The glass courts are to be 50 feet in height, the gallery inclosing them 25 feet from the ground. The Yorkshire stone blocks upon which the great columns rest in the concrete foundation, weigh each more than a ton.

THE KING OF THE GORILLAS.

Walton Hall, near Wakefield, Oct. 20, 1861.

IN M. Du Chaillu's book may be found the most incompatible exploits of his royal Gorilla. Sometimes it is a tottering cripple; then, the strongest beast of the forest; occasionally, the determined foe of man; then, at once, flying before his presence. Never in the trees (its proper habitat), but always on the ground! At one time roaring lustily (apes never roar), and at another time punishing itself by beating its unoffending breast so unmercifully that the sound of the strokes might be heard a full mile off. This king—this Proteus ape—felled

his black servant to the ground by a single blow from its giant fore-leg; and then it frightfully lacerated the abdomen—not with its teeth (the proper weapons), but with its nails, which are flat, and as impotent as our own for the performance of such a butchery.

In fine, let M. Du Chaillu and the learned naturalists who encourage him say and think what they choose of the "king of the Gorillas," *alias* the large black ape of Western Africa, its true position on the page of Natural History must certainly come to this, viz.,—when on a tree it is a paragon of perfection in the eyes of an omnipotent Creator; but when on the ground, it appears a "bungled composition of Nature."

CHARLES WATERTON.

NOTES ON THE HISTORY OF PERSPECTIVE.
(No. III.)

October 21, 1861.

Jean Pélerin of Anjou was a canon of Toul in Lorraine. Nothing has been said about him: but a biography is shortly to appear, if it have not already appeared, by M. de Montaigon. So announces M. Tross, at Paris, who also advertises fac-similes of the second edition of the work on Perspective, 'par le procédé de M. Pilinski,' which means, I believe, the anastatic process, or an improvement of it. So that Pélerin—or Viator, as he calls himself—stands a chance of being put in his proper place. The only Frenchmen I know of who mention him treat him with disparagement. Dechaux says that he gives *præcepta communia*—things generally known—appositely enough; and that his work would not be contemptible if it were more full; while the drawings are well disposed, though not elegant. Montucla dismisses him with "Rien n'est plus mal et plus obscurément digéré"; and then proceeds to say that Pacioli and Albert Dürer (see No. II. of these notes) treated it more clearly in the works I have spoken of; while Peruzzi introduced the points of distance. The fact is, that Viator wrote the earliest printed work on Perspective, being the work which gave the name; introduced and explained—and not badly either—the points of distance; and alluded to, though he did not use, other vanishing points in the horizontal line. As in the following extract:—

"Le point principal en perspective doit estre constitué et assis au niveau de l'œil: lequel point est appelle fix, ou subject. En apres, une ligne produite et tiree des deux pars dudit point: et en icelle ligne doivent estre signez deux autres points, equidistans du subject; plus prochains en presente, et plus esloignez en distante vne: lesquels sont appelez tiers points. Et en icelle ligne peut on faire autres points, ou il escherra appert de edifice de plusieurs angles, ou autre chose de diverse situation."

I am open to correction in my statements that no earlier printed book exists, and that no predecessor, writer or not, can be proved to have used more than one vanishing point. But I will only take contradiction from one who has seen a book, and not a description. Montucla is an excellent historian, obliged by his plan to write over the whole of a specified ground, whether he had read over it or not. All encyclopædic authors are under this necessity: but some tell their readers when they are depending upon others, and not upon themselves. These candid writers are not treated as they deserve: many who only learn their faults from themselves have the audacity to find fault. Montucla does not state the limit of his own personal knowledge: Hallam does. Accordingly, Montucla is taken on trust: Hallam's readers often announce that he is very unequal, and apt to depend upon others. But they forget to state that they learn this from himself; and that if he had hidden it from them, from them it would have been hidden.

The title of Viator's book is 'De Artificiali Perspectiva: Viator': in the heading the adjective *positiva* is used. There are three folio editions of 1505, 1509, 1521, all printed during the author's life, at Toul (*Tulli*), the first being also the first book printed there. There is also Jousse's reprint of 1635. The third edition has the following verses, which are worth citing, both as a curiosity, and for the list of names of persons appealed to on the subject. The first edition has none of these lines: the second edition has only the nineteenth and twentieth:—

O Bons amis, trespassez, et vivens,
Grans esperis, zeusins, apelliens,
Decorans france, almaine, et italie,
Geffelin, paoul, et martin de paye,
Berthelemi fouquet, poyet, copin,
Andre montaigne, et damyens colin,
Le pelusin hans fris, et leonard,
Hugues, lucas, inge albert, et benard,
Iehan idis, hans grum, et gabriel,
Vuaeste, urbain, et lange micael,
Symon du mans : Dyamans, margarites,
Rubiz, saphirs, smaragdes, crisolites
Ametistes, iacintes, et topazes
Calcedones, asperes, et a faces,
Iaspes, berliz, acates, et cristaux
Plus precieux vous tiens que tels ioyaux
Et tous autres nobles entendemens
Ordinateurs de specieux figmens.
Pineaux, burins, acuelles, lices,
Pierres, bois, metaux, artifices :
Tous speculateurs de la vive
Et glorieuse perspective.

The second and third editions are both in Latin and in French: the first is all Latin, except a few paragraphs at the end. On the very remarkable woodcuts I have not room to speak. Both text and plates mark out the use of the points of distance as the great feature of the book. Montucla could not have seen it: and I cannot find an English writer who mentions it. Mr. Panizzi placed the Museum copy of the first edition among the books which were shown to the public under glass at the time of the Great Exhibition; and described it as the earliest work on Perspective.

We now see how perspective gets its name. Viator wrote on *artificial* perspective or *artificial optics*; imitation by art of visual phenomena. When a specific noun, be it substantive or adjective, drops off by abbreviation, it usually leaves its meaning imbedded in the generic remainder. So Newton now is held to have propounded gravitation, not *universal* gravitation; the engine will soon mean nothing but the steam-engine; the electric telegraph is now the telegraph; and perspective is *artificial* perspective only. The change was rather rapid. By 1547, Jan Govion, who drew and engraved the plates for Jan Martin's Vitruvius, finds it necessary, when he mentioned the old word *scenography*, to add "c'est-à-dire, Perspective."

Viator soon found a repeater. The Strasburg edition of the 'Margarita Philosophica' (1515), and perhaps some earlier editions, contains a short treatise on artificial perspective in the appendix. The title is 'De Artificiali Perspectiva Positiva.' The terms, the method, the diagrams, and the designs, are all palpable copies and imitations of Viator: but, as was common, no mention is made of the source, though the very text is but paraphrase. Since I first noticed this, I find that Dubreuil, the Jesuit, says that the 'Margarita' is the earliest work he had met with on Perspective, and then mentions Viator as second. This means that he had only seen Viator's third edition: the second and third editions are only announced by the words *secundo* and *tertio* after the author's name. At that time it was so little the custom to number reprints that the second word in "Viator. Tercio" might have been unintelligible.

Another encyclopedist took up the subject twenty years after Reisch. This was Joachim Sterk, or Fortius, commonly called Ringelbergius, a friend of Erasmus; he died in 1536. This man was an amateur artist and engraver. It is singular that his biographer, Melchior Adam, writing about 1615, cannot find a Latin word which he can trust to be understood as meaning engraving. He is obliged to say that Ringelberg applied himself to "artificium calandi picturas in are levigato, conversa imaginis forma, ut apposito atramento eadem in chartis multis exprimi possit": the italics are his own. In the collection of syllabuses which ranks among the early encyclopædias, published in 1531, and for want of definite title usually called 'Ringelbergii Opera,' perspective, under the name of optics, is very conspicuous by the efficiency of the diagrams. The method, the explanations, and the character of the designs, are from Viator. I may as well state that if any one should chance to find illustrations of perspective, of the period 1510–1600, containing, as exemplifications of distance, monks and nuns in strict outline, without even features, looking like chess-pawns deprived of the stands, he may be sure that

his author is a copier of Viator. As Ringelberg was very brief and clear, his work must have contributed greatly to the diffusion of the new art of drawing, with its points of distance. The system thus received considerable circulation.

The next work I should have to examine, if my plan were more extensive, would be the architecture published by Serlio, 1537–40. Perspective forms a part of the work: whether taken from Peruzzi or from Da Vinci matters little now; we must come to the end of the century before we find the next step of progress. Tiraboschi says that the first complete work was that of Daniel Barbaro, Venice, 1569, folio: and, works in which perspective is subordinate to architecture being reserved, I believe he is right. Daniel Barbaro was renowned for his breadth and depth of learning. I cannot imagine why Montucla should call him the unfortunate (*malheureux*) patriarch of Aquileia; if he were, on the whole, worse off than the other holders of that see, they must have had and been a fortunate lot. Barbaro lived and died in peace, honour and orthodoxy—for he sat for the last seven years of his life in the Council of Trent. He died in 1570, and was celebrated, says Tiraboschi, by all the greatest writers of his century for the extent of his learning and the excellence of his character. His work is to be noted for my purpose as showing that, though he obtained results of the most complicated kind, and must have been or employed a most able draughtsman, there is no trace of any advance in methods. Danti says that Barbaro copied a great part of Pietro di Borgo's work into his own: to which by this time we say—of course.

A geometrical treatise had appeared some years before Barbaro published; and, as its author notes, the first of the kind: I mean a treatise with demonstration. It is in the commentary of Commandine, the editor of Euclid, to his edition of Ptolemy's Planisphere, Venice, 1558, 4to. Before he explains Ptolemy he will write, he says, on the subject *generatim atque universe*: the mode of describing the appearance of a figure in a given plane is *nothing else* than finding the common section of the proposed picture and of a pyramid or cone of rays. To this text he sticks, and demonstrates graphical constructions of the several faces of the figure he wants to describe. Accordingly, a given cube is more difficult to draw than a given pyramid; because it has more faces. Of vanishing points, or of the joint property of parallels, I can find no trace, except in the practice of his wood-engraver, who certainly did not follow the method of his principal.

The sixteenth century may be described as the day of a very few rules, and laborious application guided by natural sagacity. The architect's desiderata were nearly gained: Viator implied the way of reducing the throwing off any given distance from the picture to mere graphical rule; while the old property of the ocular point, as it was sometimes called, made it easy to erect any given height at the point so gained. And an architect who can set up any height from any ground-point, is in possession of nearly all necessary power, though he may desire more facility. Those who wanted to exhibit perspective for the sake of perspective, as Da Vinci, Barbaro, and others,—for instance, Goldschmidt, of Frankfurt, in 1564,—exercised themselves on all manner of polyhedrons, as already noted. Dürer and Barbaro also give a great deal of attention to paper construction of the solids, in the manner of which the only English instances I know of are in a work of Cowley, probably known to some of my readers. The faces of the polyhedrons are to be drawn on paper, each face being joined to one of those to which it is to be adjacent in the finished solid. The paper is then cut in the extreme outline, and the edges which are to coincide are brought into position by creasing and turning. Barbaro always constructs his solid in this way before he shows how to put it into perspective. So far as I have troubled myself to read his methods, there must have been an immense quantity of subsidiary construction, the results of which were transferred by the compasses to the intended picture. With nothing but the centre and the points of distance in the way of vanishing points, the draughtsman of our day would not like

to construct the *mazzocco* or *torchio*, as Barbaro calls it, which he says is a very difficult figure. In his example it is a ring, the section of which is everywhere a regular octagon. This ring is to be drawn in perspective, and equidistant octagonal sections are to be exhibited: or, being cut into a large number of equal slices, alternate slices are to be withdrawn, leaving the others standing.

I conclude my notes of the sixteenth century by a mention of the work of Sirigatti, published in 1596: this only because, long afterwards, it was affirmed that Brook Taylor's methods were inferior to his. This affirmation gained no assent, and is, I have no doubt, wholly without ground. Had there been any truth in it, unquestionably Guido Ubaldo, to whom we are coming, would have been more obnoxious to the same depreciation. As it very often happens that improvements are made nearly at the same time by independent investigators, it will be for any one who writes a full history to see whether the asserted reasons for the denial of Taylor's superiority have any of that sort of foundation—of which the examination I have made gives no trace—which might allow Sirigatti to be considered as a link of the chain which connects Agatharchus with the present time. But it must be remembered that whatever may be the value of history now inferred from the contents of a book, little or no reliance is to be placed upon ancient historical statement, unless duly supported. We are told by the Jesuit that in his time (1642) it was commonly believed that the points of distance were recent inventions. It may be suspected from this notion that even the points of distance had then but recently become really popular, that is, had but recently reached the lower order of perspective draughtsmen. As late as 1695, Andrea Pozzo affirms that though the point of sight is pretty well understood, there is a great deal of confusion and mistake about the points of distance.

A. DE MORGAN.

OUR WEEKLY GOSSIP.

Shakespeare's Gardens are saved to the public for ever! New Place was not sold yesterday, as advertised, by auction, but was disposed of, on the 22nd inst., by private contract. The purchase-money was 1,400*l*. Half of that sum has been already subscribed; and there cannot be the slightest doubt but that the other half will be immediately forthcoming, and that Mr. Halliwell, who has, in the mean time, secured the property, will have no reason to do other than congratulate himself on his assuming what we may well call this national agency. Mr. Sheridan, M.P., and Mr. G. L. Prendergast, author of a 'Concordance to Milton,' have each subscribed 100*l*., and Mr. Payne Collier and other gentlemen have expressed their readiness to contribute to the good end in view. In affording this intelligence, we feel it would be altogether incomplete and unsatisfactory if we did not add that this "Holy Land" of England, as we have ventured to call it, will be conveyed, under trust, to the Mayor and Corporation of Stratford-on-Avon. Henceforth it is the honourable mission of that municipality to guard this hallowed ground. They are nominally the proprietors, on the reasonable condition that *never* shall a building be erected in the gardens, and that to the latter the public shall be freely and gratuitously admitted for ever. It is impossible, so far, that anything could be more complete and satisfactory than this arrangement, the accomplishment of which is most creditable to Mr. Halliwell. It only remains for the public to supply the remainder of the purchase-money, and thus have the privilege of sharing in a worthy deed—one of moment enough to almost stir the honoured dust that lies close by in Stratford Church.

A Christmas book is announced for publication by Messrs. Newby & Co., under the title of 'Wit and Wisdom,' by Mrs. Mathews, mother of Mr. C. Mathews. We may add that the retirement of this gentleman as an actor is also spoken of. It is said that he will shortly commence an entertainment with his own account, resembling, in some respects, the "At Homes" of his father.

It is said that the story of the alleged quarrel

between Mrs. Piozzi and Dr. Johnson will receive some new light from fresh matter which will be included in the second edition of that lady's 'Autobiography, &c.' A selection from her marginal notes in books is also promised. We have seen an annotated 'Waxall's Memoirs,' the notes in her well-known clear handwriting, but we fancy that these will not be contained in the forthcoming edition.

Mr. Sala is making arrangements for the republication of his Papers on Hogarth in a separate form. The book, with additional matter, an appendix and a catalogue of Hogarth's works, will make two volumes; and will require and reward abundant illustration.

A comedy by Lady Dufferin will, it is said, be shortly produced at the St. James's Theatre.

Mr. Robson is expected to re-appear at the Olympic Theatre on Monday next as the principal person in a new farce.

Travelling Englishmen who read in the French playbills that a new drama in five acts, called 'Le Lac de Glenaston,' and preceded by a prologue in one act, called 'Les Chercheurs d'Or,' will have a difficulty in recognizing their old friend, 'The Colleen Bawn' of the Adelphi, especially as in the list of persons the young lady herself is named Jane, whilst the vacillating Hardress Cregan becomes Georges Sydney; and Danvy Mann is doomed to bear the singularly compounded appellation Jack-moor. If our travellers visit the theatre they will find that new matter has been introduced into the story, wherein Californian gold plays a part hitherto unknown. Jane (that is, Eily) is not a mere *fille du peuple*, but is the illegitimate daughter of Anne Chute's mother, Mistress Petterson, and Frederic Herbert, a gentleman who goes to California to seek his fortune. Herbert succeeds beyond his warmest expectations, indeed, becomes so very rich that his cousin, Corrigan, who is his only heir, and who joins him at San Francisco, contrives to have him murdered by a couple of bush-rangers, and then learns from the lips of the dying man how there is an illegitimate little damsel in "ould Ireland," who has been entrusted to an honest priest, and is now declared the sole legatee of her father. Corrigan returned home, has thus an interest in getting rid of Jane, and takes a part in the plot against her life. At the end, when his villainies are discovered, he shoots himself. Our readers, by grafting these new incidents upon the Adelphi story, and giving Georges (Hardress) a father instead of a mother, will understand what sort of piece has been written by M. Dennery for the Ambigu-Comique. The alterations are not without the sanction of Mr. Boucicault, whose name honourably appears in the programme.

Mr. Falkener asks us to correct a slight error in the review of his 'Essay on the Hypæthron of Greek Temples.' It was there stated (Oct. 19), "He himself (Mr. Falkener), in a subsequent passage, admits the picture to have been a failure." In page 9 of the Essay he wrote, "I regret that it is impossible to express in a *small photograph* this effect of colour, which can only be observable in a coloured drawing."

The National Portrait Gallery will be closed from Saturday, November the 2nd, to Wednesday, November the 20th.

In a western suburb of London a few persons have been admitted to witness a work of art in the coffin way. An artist-upholsterer having furnished an opera-box much to the satisfaction of the lady who gave the order, she further commissioned him to provide her with a "fourteenth-century coffin." A very superb article has been produced accordingly. The modern-antique is unexceptionable in form and adornment, including some gorgeous white satin in the interior, in which lies a large quantity of the same material which is to serve for a "wrapping-sheet" when the time for opera-boxes has altogether passed away. Meanwhile it will do duty as an article of furniture; and as serving to illustrate a social trait of the present time, is not unworthy of having record made of it here.

Messrs. Low & Co. publish a pretty gift-book, entitled, 'Little Bird Red and Little Bird Blue,' a tale of the woods, by Mr. M. Betham Edwards, illustrated by Mr. T. R. Macquoid. The text of this trifle is written with great spirit and taste; and, although simple, not at all foolish, as most children's books are, but sprightly, easy and graceful. The tale is told in verse, in the form of a dialogue between certain flowers, birds and children. Mr. Macquoid's illustrations, many of which are printed in colours, are in excellent keeping with the text, which is on every page inclosed in a pretty rustic border. We heartily commend the whole to the juveniles. The same publishers produce another child's book, 'Great Fun for our Little Friends,' illustrated with large and humorous woodcuts by Mr. E. H. Wehnert. The text of this production appears to be intended for children of a lesser growth than those who might be delighted with the first-named little book. The illustrations are, some of them cleverly and others coarsely done. Considering that several of them display the escapades of certain uproarious young folks who get into indescribable mischief, and smash everything to right and left, we are rather in doubt if the initiative instincts of the small public will be directed in a manner calculated to enhance the comfort of the seniors who are expected to purchase the work. We should not like to see sons of ours standing on their heads, or immersing themselves, clothes and all, in the nursery bath. These are matters of taste, no doubt!

The American Polar Expedition returned to Halifax on the 9th inst. Smith's Straits proved impenetrable even in two successive summers, on account of the ice. On the west of Kennedy Channel, however, the party made some way on dog-sledges, advancing, in that direction, as far as 81° 35'.

Intelligence has reached us from Stockholm, to the effect that the Swedish scientific expedition to Spitzbergen, under the guidance of Mr. O. Torrell, safely arrived on the 23rd of September at Tromsøe in Norway. Having reached Danes' Island on the 22nd of May, the officers explored the north-eastern, northern, and western coasts of Spitzbergen. A considerable number of positions have been astronomically determined, by which the old maps will receive important corrections, a valuable set of meteorological and other observations has been formed, and very large collections in geology, botany and zoology. Deep-sea soundings were also made in the Arctic Ocean, and several species of living mollusca, crustacea, &c., were brought up from the depth of 1,000 and 1,300 fathoms.

The three volumes of Herder's Correspondence, published five years ago by Herder's grandson, Ferdinand Gottfried von Herder, and Prof. Heinrich Düntzer, of Cologne, had not exhausted the rich mine of the Herder family records. In 1859, Herder's letters written to his wife during his journey to Italy, in 1788, were edited by Prof. Düntzer; and at present the same indefatigable explorer of the classic period of German literature, joined again by Herder's above-named grandson, has commenced the publication of a new epistolary collection, which is to embrace, in three volumes, the rest of the great man's correspondence. The work is entitled, 'Von und an Herder: Ungedruckte Briefe aus Herder's Nachlass,' and the first volume, which has just appeared, contains the correspondence with Gleim and Nicolai, besides literary introductions from the pen of Prof. Düntzer, discussing the nature of Herder's relations to Gleim and Nicolai. The following volumes will present us with the correspondence with Heyne (the philologist), Hartknoch, Eichhorn, August von Einsiedel, Karl and Friedrich von Dalberg, Knebel and others.

"In the interests of international courtesy and honour," writes a Correspondent who professes to have published tales, "do I call your attention to a recent instance of a bad, gone-by fashion of translation,—and this in no less classical and doctrinary a periodical than the *Revue des Deux Mondes*. There M. Forges professes to introduce the strange American snake-romance of Dr. Holmes,

'Elsie Venner.' Our French readers are hereby warned that the deed is done in the most arbitrary fashion of outline. It is not merely that episodic scenes (such as some of the humorous ones, which appear tedious on this side of the Atlantic) are sacrificed and concentrated: important incidents are omitted or slurred over, and characters are thrown to a faint and vaporous distance, which, in the original, stand out as essential supports to the principal figure. I will but instance that of the Negress, faithful unto death to the fearful and melancholy semi-human creature she watches over. In these days, when invention is so scarce, it is not fair that one so thoroughly peculiar and riveting as that of the novel in question should be thus tampered with in a publication of such authority."

Liouville's journal, as all mathematicians know, has been very useful, and has made a wide reputation. But what has happened to the journal, that it now contains no papers except those of the editor himself? We have before us the advertisement of the Sixth Volume of the Second Series, with contents. Thirteen papers by M. Liouville contain all the food he has for his readers, except one communication from a gentleman of the appropriate name of Painvin. But this is not all: the thirteen papers are all exhibitions of isolated theorems of one class. The first is on the product of two prime numbers which divided by 8 leave remainders 3; the last consists of *new remarks* on prime numbers which divided by 24 leave a remainder 7. Is it that contributors have left off sending papers?—or that M. Liouville thinks the properties of special forms of precise numbers are better worth consideration than anything they have sent? We hope for the future never to see more than six such theorems in any one volume of the journal, unless M. Liouville should meet with some primes which divided by 20 leave a remainder 10, in which case we will allow him seven.

The ghost of George Robins is revisiting the pale glimpses of the moon, and must be appeased by the feeling that his example was not tendered in vain. An auctioneer advertises a Northumbrian estate for sale, and describes it as the "throne of the graces, modelled in the grandeur of nature, upon that fairest of streams, the Coquet, and forming a panorama of sylvan scenery that centuries since sheltered the anchorite, and gave to local history so interesting a page." So says Mr. Donkin; but this is nothing to what follows:—*allegz done!* "With features of no ordinary stamp, their expression must be seen to be admired—if not worshipped. The language of grove, of rock, of cavern and of cascade will then be heard in all the poetry of nature, while surrounding objects lend enchantment to the view,—Warkworth Hermitage, that pilgrimage of Northumberland—the castle, that vestige of Norman power, articulating in broken accents the idiom of a forgotten tongue. The highway of nations on the one hand; on the other, the pathway of Aëriel." What that may be we would not even presume to guess; but we know that this is very fine writing; and, by way of contrast, we give with it a copy of an inscription, which is quite in another style, and which may now be read on the south side of the Serpentine river:—"It is hereby ordered by H.R.H. the Duke of Cambridge, Ranger, that all persons who bathe in the Serpentine do conduct themselves with decency and propriety; that they are hereby enjoined from passing under the arches of the bridge and from committing any nuisance. George, Ranger." "It is hereby ordered that they are hereby enjoined from" is a style which we know not how to characterize. We do not suppose that it is "royal," but H.R.H.'s signature seems to give approval of the "exercise" of his subordinate. Whatever it may be, however, we find it surpassed in a consular notice which comes from Japan. In the course of a notification, dated Kanagawa, July 7, Mr. Consul Howard Vyse writes:—"British subjects are requested to be careful how they walk about during the next week, the undersigned having heard that the streets of Yokohama are likely to be exceedingly crowded, and to remain at home during the evening." Even the Donkin magnificence of language is, perhaps,

superior to this. Altogether, however, we may say that a little more regard for English might be profitably observed by all parties. Indeed, in the one respect of being fine, it is hard to say where we may not get to. We saw, the other day, over the door of a hairdresser's at Cowes, a graceful concession to the pronunciation of fast young gentlemen. The individual in question announced himself as a *Perukia!*

SCIENCE

MEDICAL BOOKS.

Ourselves, Our Food and Our Physic. By Benjamin Ridge, M.D. (Chapman & Hall.)—Dr. Ridge gets worse as he grows older. We recollect having to notice his remarks on the condition of the tongue in disease, or glossology, as he called it, with approbation. He then indulged in some wearisome lucubrations in a work on 'Health and Disease,' which if he had never published, it would have been better for his reputation. In this last work he must have determined to cut into his profession. Wretched pathology, with bad physiology and worse taste combine together to make this a most objectionable book. Yet Dr. Ridge is clearly a man of ability, and, if he would devote himself to the working out of some problem in physiology or pathology, might do good service to his profession. The present volume is intended to be popular in style and professional in matter; but the latter is not made simple enough to be understood by the public; whilst the profession cannot fail to be repelled by the conceited and off-hand style which the author has chosen to adopt.

Sore Throat: its Nature, Varieties and Treatment. By M. Prosser James, M.D. (Churchill.)—This little treatise by Dr. James, on Sore Throat, is very superior to the ordinary run of small books on medical subjects. He has evidently made diseases of the throat his study; and, in addition to his own views on the subject, he is very frank and candid in giving the views of others. He has read extensively, not only books in his own language, but the papers of both French and Germans; and, if he has not exhausted the literature of the subjects on which he writes, we cannot but make allowances when we see him including in the term "sore throat" such diseases as diphtheria, croup, and thrush. Dr. James was one of the first to use an instrument for examining the throat by reflected light, the principle of which has just been adopted with so much success in the examination of diseases of the eye. The larynxoscope is evidently an instrument deserving the attention of medical practitioners in examining diseases, more particularly of the larynx. In his treatment he is a great advocate of the administration of acetonite, and gives several cases, in an appendix, in proof of its efficacy. To our mind, however, the cases prove very little in favour of acetonite, and look very like cases in which even the infinitesimal doses of the homœopathic would have been just as useful. As a good epitome of diseases of the throat, we commend Dr. James's unpretending volume.

Household Medicine; containing a Familiar Description of Diseases. By John Gardner, M.D. (Smith, Elder & Co.)—The most efficient books on household medicine are those which are devoted to the prevention rather than the cure of diseases. When diseased action has once set in in the body, the results may be too serious to allow for a moment that every man may be his own doctor. It is for this reason that we think books like Dr. Gardner's are calculated to do far more harm than good. Many a sick man or anxious mother will be turning over the pages of this book when they had better have sent for their medical man. Those who advocate the teaching physiology for the public do not for a moment imagine that this knowledge will enable them to treat their own diseases; and any one who would advocate such a notion is encouraging a delusion. As well might a man expect to be able to make his own coat, or to mend his own shoes, as to treat his own diseases. But a sound knowledge of physiology will not only enable a man to prevent the causes of

disease in his own person, but will teach him the advantage of placing himself when he is ill under the care of an educated practitioner of medicine. The excuse for such books as Dr. Gardner's is, that clergymen, missionaries and others are constantly placed in positions to practise medicine where no doctors are to be met with. To such persons Dr. Gardner's book may be found useful. It contains a good mirror of the average practice of medical men of the present day, reflecting alike their errors and excellencies. The author is seldom a step in advance in any direction. He is a devout believer in the action of medicines as laid down by Cullen and Jonathan Pereira. He believes still that calomel and blue pill act powerfully on the liver, and cause it to secrete bile, although it has been proved over and over again that they do no such thing.

On Food and its Digestion; being an Introduction to Dietetics. By W. Brinton, M.D. (Longman & Co.)—The present volume is the work of an accomplished physician, and cannot fail to be of interest both to the professional and general reader. Although in the form of a treatise, the style is evidently that of a man accustomed to teach; and, in fact, we are informed by the author that he has reproduced some of the materials already included in his Lectures on Digestion previously published. He commences by taking a general view of the nature of food and the purposes it subserves in the system. The definition of the word "food" occurs as a difficulty to him, as well as most writers on this subject. He joins issue, however, with the teetotalers, and regards alcohol as food. The chapter on alcoholic drinks will be read with interest just now, divided as the profession is upon the propriety of giving up alcohol altogether or administering it in very large quantities. What is really wanted in this discussion is a series of comparable cases, sufficiently extensive to afford reliable results, treated with and without alcohol. As we have often observed, individual experience is a most fallible guide. Medical men are more influenced by successful than unsuccessful treatment; and it is only the unerring result of figures applied to facts that can determine this and many other most points in medical practice. Dr. Brinton gives a very complete account of the processes of digestion, and a good *résumé* of the properties and use of the principal articles of diet. There is also a chapter on cookery, and another on the choice of food, or diet, which contain a number of valuable hints and suggestions on these subjects, which are not generally so much studied by the medical profession as their importance demands.

The Origin and Nature of Disease in connexion with Homœopathic Treatment. By G. Calvert Holland, M.D. (Edinburgh, Jack.)—This is a very melancholy book. It is the record of a man not without considerable power of investigation and reflection, lost amongst the miserable fogs of medical speculation. In its audacious assertions, its unphilosophical spirit and unsparing attacks upon the successful cultivators of practical medicine, it has no rival that we recollect but in the 'Novum Organum' of the empiric Hahnemann. The three great elements which seem to contribute to the production of an homœopathic practitioner are, want of success in legitimate practice, the absence of habits of inductive inquiry, and an overweening confidence in the results of their own limited experience. That these were the great moving causes of Hahnemann's career no one can doubt who will carefully read the book we have alluded to; and every page of Dr. Holland's work testifies to the presence of the same conditions. We had hoped from a man of Dr. Holland's acknowledged abilities that when he had declared himself in favour of homœopathy, he would have indicated some middle way between those who practise this system and the older practitioners. But Dr. Holland is a devout believer in the absurd and unreasonable dogma that like cures like, and the potency of Hahnemann's infinitesimal remedies, even to the twelfth dilution. To reason with man who have thus deliberately given up the exercise of their mental powers is impossible.

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SOCIETIES.

ENTOMOLOGICAL.—Oct. 7.—J. Lubbock, Esq., in the chair.—Mr. Waring exhibited some beautiful specimens of *Noctua sobrina* and *Ypsolophus juniperellus*, taken in Inverness-shire during the past summer. Mr. Pascoe exhibited some rare and interesting Coleoptera found by him in the South of France, amongst which were two singular species of blind beetles, from a small limestone cavern near Hyères. Mr. Miller exhibited a beautiful moth of the family *Geometridæ*, reared from a larva found near London, which he believed to be a species hitherto unknown. Prof. Westwood exhibited a specimen of *Myrmecolac Vietneri*, a streptipterous insect found in Ceylon, parasitic in ants, of which a single example only had hitherto been detected, exhibited at the Meeting of the Society in August, 1858, and subsequently figured in the *Transactions*. Prof. Westwood also exhibited the larva of *Volucella inanis* and *Anthomyia incana*, two dipterous parasites found in the nests of the common wasp (*Vespa vulgaris*), by Mr. S. Stone.—Mr. Stainton read a paper 'On the Synonymy of *Lacerna langiella*.' Mr. Waterhouse read some remarks on doubtful species of Coleoptera, contained in his recently published List of British Species of that order of insects.—Prof. Westwood communicated descriptions of some new species of exotic Lucanidae.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological, S.
TUES. Photographic, S.
WED. Geological, S.
FRI. Astronomical, S.

FINE ARTS

ASSYRIAN SCULPTURES IN THE BRITISH MUSEUM.

WE resume our description of the sculptures which have recently been placed in the Assyrian Basement Room at the British Museum, with those now upon the exterior quadrangle formed by its walls. These represent, first, a series of Lion Huntings of Sardanapalus the Third, from the North Palace at Kouyunjik, (Chamber C, 20, 27). The scale of the figures is larger than that of those before described; their execution is not only more elaborate, but infinitely more artistic and spirited. Clear, sharp and decisive as the engraving on a gem, these designs have the manipulation of a much advanced period of Art. It was to them especially that we referred, in declaring the new sculptures to be not unworthy of comparison with the carvings of Phidias himself. The genius of a great artist is discernible in every part; each man, each animal, is marked with an individuality of characterization which evinces a deep and "knowing" observation of nature, and that of a rare kind; for it has been employed by a person who not only saw, with the zest of a keen intelligence, the various incidents of the transactions passing before him when he studied for his subject, but brought to that study an already attained knowledge of the peculiarities, and even of the anatomical structure, of the creatures he would have to delineate. The informed student will attentively examine these productions of a long-lost realm and age, and recognize in them the scarcely incomplete fruit of a system of Art to which fortune denied nothing but opportunity for development. Here, indeed, is a nascent school of sculpture, independent, spirited, life-like and strong. The artist will see how misapplied much of the art is, how painting alone could have expressed that which was here sought to be told; for sculpture, shackled by perspective, needs a more severe curb than these people of old Assyria could submit their art to. In fact, no sculptor could succeed in what the artist attempted; a knowledge of perspective could only show him a boundary that must not be overstepped. Probably, in recognition of this barrier of the superiority of the great Athenian bas-reliefs,—Phidias had learnt when to stop. The Lion-hunts we shall first enter upon are carved in low, flat relief, on long slabs that have lined the walls of a descending passage. From some unexplained cause, the tablets are not absolutely straight, but the top and foot margins are in a sloping curve, so that the middle is lower than the ends,

much as a long band of tapestry would be if suspended against a wall by the two upper corners only. It has been suggested that a representation of tapestry was really intended by this peculiarity, but, as no further attempt at such a thing is discoverable, the notion will not find general assent. At our left hand on entering the room will be observed a deep hole, evidently ancient, cut rudely through the marble slab itself, having a ruthlessly wrought arched top and its edges roughly chamfered off, while the foot is flat and square; this aperture has been made for the reception of a lock or bolt of a door cutting off transit through the passage. The Lion-hunts were enjoyed by the Assyrian monarchs in a vast park or paradise nigh to Nineveh, a whole district set apart for the pastime of the king,—a New Forest in fact. The character of the country was evidently level, but, no doubt, contained streams, trees and underwood of all kinds. Nevertheless, such matters are not shown, for the artist has reserved all his power for the men and the animals. It is this concentration of power, and certain qualities of execution, which lead us to hold these designs so high above the section before described, in which all kinds of natural accessories appear, as trees, herbage, fruit, rivers, castles, fish, &c. In short, the right limits of sculptural art are evidently discerned, though not reached, and the carver was concentrating his energies in order to be strong.

To take up the numbering of the slabs from where we left off, we will consider Nos. 33 and 34. The king is standing upright in his chariot, which contains likewise two guards and two charioteers. The guards spear a mighty lion that, springing upon the axle-pole with a roar, clutches it with his huge fore-paws, and strives to enter the vehicle,—an arrow, discharged before he comes to close quarters, has struck him in the neck, and a second entered his loins, goading him to fury; but the king, holding a bow in his left hand, and impassive and fearless, as ancient sculptors ever show royalty to be, thrusts through the brute's throat a broad-bladed sword. The charioteer urges forward the horses over the carcass of a second beast, to escape the pursuit of a lioness, who flies angrily after the first, and would aid him in the assault. Her expression is finely given, its femininity being perfectly distinct from the masculine character of the male brute. This distinction is carefully made throughout the whole series, and is well worthy of admiration. Bound round the chariot, by a belt, is the king's quiver, with tall feathered arrows standing in it. The cap, or tiara, upon his head is most exquisitely carved, with three bands of ornament, gold work, set-jewels, or rich embroidery. We are of opinion that much of the embossed work shown on the garments, weapon cases, and harness of these sculptures is intended to represent *cuir-bouilli*, or leather moulded and stamped when hot, which, being painted, set with jewels and gilt, would produce just the substance represented here in such profusion. The embossing on the king's costume is not confined to the tiara; but the whole surface of the dresses is overwrought with delicate ornament. On the slab numbered 34 is the hole with the arched top, above mentioned as intended for a lock. The marks of the tools are distinct upon its edges. In No. 35, a lion has received an arrow through one of his eyes; and, with that extraordinary fidelity of representation which distinguishes these sculptures, being thereby wounded in the brain, rears himself upright, with rigid tail, and spins, in an agony, round and round, vainly trying to break out the shaft with one of his paws. The vigour of the action of the maimed creature is strongly in contrast with the limp, relaxed look of the corpse of a lioness, which, on the upper part of the slab, lies dead, just as she fell, pierced with three arrows. The languor of the heavy trunk is finely expressed by the marking of a broad fold of skin, which its weight presses out beneath her back. The retracted claws admirably mark the life to be gone from the creature.

In No. 37, the king's chariot flies, as before, over the carcass of a lion. In both, the subject is differently designed; in that now before us the

spirit of the work is beyond praise. The lion, enraged by the great arrows, has dashed after the chariot and caught the fellow of the revolving wheel in his jaws, and bites it furiously, hanging on to the chariot with his claws; his mane is all a-bristle; his ears pointed forward and erect; the loose skin upon his nose corrugating as he bites. The king, with the calm smile, spears him in his wrath. The garments of the monarch are, again, most delicately elaborate; he wears a tight-fitting coat, of the minute ornamentation of which we shall endeavour to give an idea by saying, that upon a square space upon the breast is twice repeated the characteristic Assyrian rosette; between these are the miniature figures of two priests before an altar, presided over by the winged deity (Baal), who is always represented within a circle: the mystic and symbolical tree is between the priests. This little sculpture, so delicately wrought upon the block of solid stone, and so marvellously preserved, is not more than three-quarters of an inch square, and yet the action of the figures and character of their costumes are perfectly expressed. Beyond the margin, and forming, as it were, a rich framework to this, are no less than nine distinct lines of varied ornamentation, all as exquisitely wrought as on the most finished gem or medal-die; one of these is identical with the pattern of alternate roses and half-expanded lotus-blossoms to be seen, as elsewhere, upon the splendid piece of carved pavement which lies upon the floor of the room here, and shows upon its worn surface the tracks of the bare feet of the slaves who waited upon Sardanapalus so many thousand years ago. Round both the upper arms of the king are twined bangles of ductile gold, which, going twice round the limbs, have a star-shaped flower in the centre, and show their bulk and weight by the boldness of their relief. The right arm is bare to the wrist from the elbow, and bears a bracelet (not worn on the left, on account of the bow being held in that hand) on the wrist; the left is covered with an extension of the tunic: a broad belt of leather goes round the king's loins, and a narrower girdle is placed above it. Upon the wheels of the chariot are shown the metal bands which held them together.

In the next slab is a lion, vomiting blood; three arrows are in him: one of them has gone through his lungs—hence his action. The torrent rushes through his mouth, and the belly of the brute is drawn up, as he squats on his haunches, in the action of retching. There is really something pitiable about this creature as he sits pouring out his life, and not without an odd expression of surprise and bewilderment about him. Above this, a lion just in the last faint agonies of life, tries to reach, with a weak claw, an arrow that has pierced his belly. Below, a third lies upon his back, giving his ultimate kick. Next, is a lioness; three arrows in her (the artist conveys to us his idea of the vital energy of these brutes, and the danger of the sport he represents, by almost invariably showing that it takes three great arrows to despatch them): one of these has gone through her shoulder, one through her back, and the third, penetrating her loins, has paralyzed her hinder extremities, which she drags impotently after her, while roaring and gnashing her teeth with a futile rage that can spend itself only in a fierce grasp upon the earth with her fore-paws. If anything was required beyond the action of the lung-wounded lion and the brain-wounded lion, spinning in an agony, to prove how earnestly the sculptor availed himself of the opportunities Sardanapalus undoubtedly gave him to study the actions of the hunted, wounded and dying lions—and even that he must have had a knowledge of their anatomy—it would be this last crowning instance of the creature pierced through the lower part of the spine, dragging her hinder parts, lifeless and beyond the control even of her own fierce will, because the nerves which bade the mighty muscles act and gave vigour to the agile trunk were severed at their roots.

Then following is a eunuch, and a huntsman on horseback, the last with a three-thonged whip. Above these is a lion wounded with four arrows, and crippled in the shoulders, sneaking sulkily off,

looking backwards as he hobbles—for hobble he does, and we know no more expressive word for his action than that old Saxon one. This completes the series as shown on the first section or curtain. In slab 41, the king seems going out to hunt; he is in the chariot, into which three grooms are backing the horses, with a most felicitously-rendered action. The three next slabs display three lines of design, as before; or rather they attempt to show us after the manner of a picture, as distinguished from that of a piece of sculpture, a whole scene or action at once. It is a hunting-field, the Paradise, as enjoyed in ancient Assyria. On the margin of the ground, and in order to prevent the escape of the game, stand two attendants, holding up a screen of cloth or the like fabric, upon two staves; behind them, are two stalwart spearmen, without shields, and then four others, with huge circular shields, reaching, as they stand, to the lips of the bearers; these are bare-headed: outside of all are seven of the guards, who wear the crested helmets. In the centre, horses are brought in; and there is a subject of lion-hunting like the first we described. In the central slab (45) appears what has been styled a hunting-temple,—a building situated on a mound amongst trees, through the groves of which men are seen stealing or going; one is calling to another (perhaps it is to express the intricacy or denseness of this grove that this incident is given); there appear the fat, beardless personages we call eunuchs amongst these people. Under an arch is a miniature representation of a king hunting, in all the circumstances before described—spearing the lions, &c.—which some critics declare to be an attempted reproduction of a picture, but which we consider as more probably one of a carving like those we are describing (especially if the building in question be not a temple at all, but a *chalet* or hunting-box), a mere carved decoration upon the wall, appropriate to the situation and uses of the edifice containing it. Above are little figures, two men and two eunuchs, bearing water-skins slung round their necks. In the following subject dogs are introduced; a double row of guards, archers, and spearmen,—the last, having their spears advanced, keep the ground;—there are four men as a front line holding huge dogs (the carving of these is gem-like in its exquisiteness). The scene, as shown on the slabs to No. 51, and presumably inclosed in the above-described circle of guards, is little else than a wholesale slaughter of lions. One, attacking the king in his chariot as before, springing clear of both ground and chariot, being wounded by two arrows, receives in his body the points of the spears of the king's companions, while the king has himself discharged an arrow at a runaway lion further off, who is already wounded by three shafts; the king's arrow is shown as flying along in the air. Quickly discharging another shaft, the king, with a grim smile upon his lips, draws the bow, its tips carved with lions' heads, to his shoulder; his left arm, rigid, strong, eagerly expressive, holds the weapon by its twine-bound centre, and brings the keen-headed arrow close to his forefinger, while the right arm draws backwards the string. Behind the chariot lie five beasts, a lioness dead, another struggling, a lion with five arrows stuck in his shoulder. Over the field gallops a eunuch sitting lightly in his saddle, upright, bow in hand, and quiver on back. Beneath the chariot lies a dead lion, and next, a lion vomiting blood, differently designed from the previous one; another struggles with an arrow, and then another, dead, his limbs crumpled up beneath him; further on, one kicks upon his back, and then, one with an arrow through his ear strives to paw it out. There is one vomiting blood, trotting faintly along and halting, for an arrow has gone into his shoulder. The crowd of brutes is made up with one wounded in the neck, one in the lungs, and one in the loins. Below is a dead lioness, and a lion vomiting blood from an arrow having gone into his chest, and, like the lion mentioned before, paralyzed by a shaft through the lower part of the spine.

On slab 52 gallop two eunuchs, and below is a representation of a lion being let out of a cage in which he has been brought from some distant

forest to the Paradise. He comes out, crawling stealthily and roaring low in fear, as the door of the open-barred cage is drawn up by an attendant standing, himself protected by a framework, upon the top of the cage, which, from its construction, has evidently been drawn, sledge-like, along the ground by horses. The scene is closed by a row of guards, as before, completing a representation as finely designed as it is interesting and unique, illustrating ancient life in one of its most exciting aspects and incidents, such as none other could have rendered to us so faithfully and so well as the keen-eyed carver of Sardanapalus's court.

FINE-ART Gossip.—Mr. E. M. Ward's picture, in fresco, to be placed in the Commons corridor of the Houses of Parliament, representing the flight of Charles the Second with Jane Lane after the battle of Worcester, will shortly be placed in its proper situation. Next week, we may give a full account of this work.

Mr. W. Johnstone suggests to the manufacturers of photographic views for the stereoscope that a considerably enhanced effect may be obtained by affixing the picture to a *blackened* card, instead of the light-coloured descriptions now generally used. Any one can test this by taking a hair-pencil and darkening the border of a "slide" all round with China ink or other black pigment, so as to leave no part visible but the picture. In the case of sculpture, Mr. Johnstone states that he finds the improvement very marked.

Lieutenants Porcher and Smith, who have been engaged for a considerable time past in recovering antiquities at Cyrene, have left that place, it is understood, finally. The marbles found by them will be placed in the British Museum, where we recently reported the arrival of a large portion of such works of Art.

Some discoveries of a remarkable character, says the *Scotsman*, have been made recently in Perthshire. Mr. Paterson, farmer, Barns, on the estate of Kincairdine, in the course of removing some stones from a knoll lying near the farmstead, came upon a flag of nearly a ton weight, under which a grave was discovered. The sides were formed of four flag-stones placed on edge, and a similar one formed the bottom. The grave contained the remains of a human body, "which must have remained many hundred years." The space which contained the skeleton is about three feet and a half long, barely two feet wide, and two deep. In this space the body could not, of course, have been laid at length, considering that the bones were those of a full-grown person. The grave is supposed to be that of a Roman. Several others of like description have been found in the district. More recently still another Roman grave has been found, within two miles of the same place, on the estate of Blackford. While a farmer was ploughing, the implement came in contact with a Roman urn, containing a quantity of bones. The vessel was entire, with the exception of a portion of the bottom. As is very frequently the case, the urn was placed with the mouth downwards, covering the bones; it was about 18 inches long, and 19 inches wide at the mouth. Numerous coins have been found in the same locality. "The troops of Agricola," says our authority, "on their march to the camp at Ardoch, came through Glenegles, and, consequently, would pass near the spot indicated."

In Hunmanby Church, near Filey, Yorkshire, will be found a remarkably fine Norman chancel arch, of considerable span, about thirteen feet, and of great elevation for the style in which it is wrought. The view of the chancel from the broad and bold nave of the church is highly picturesque, and even impressive, notwithstanding the introduction of a poor Perpendicular window at the east end, which was made about thirty years ago, during a general restoration of the edifice. Some attempted renewals of the original colouring about this arch and opening have been made, which are tolerably successful in tint, if not very characteristic in the pattern employed for its display. The tower has some interesting points about it; it is, in the

lower portion, of twelfth-century character. The entrance to the interior, through a shallow porch, is notable, being under a very plain square-headed opening, over which is a semicircular discharging-arch resting on chamfered imposts; the tympanum, which is much wider than the door-opening, is flat and plain. In the rebate are the original hooks for the door, and within is the ancient bolt-hole for a wooden bar: inside the porch may be seen the fragments of a Romanesque font, undoubtedly the original one, and still worthy of repair; this has been tastelessly replaced by a modern and very poor imitation of a Decorated font. About midway in the height of the tower, on the external south side, is an excellent specimen of a two-light Norman tower window. Inclosed within a well-preserved billet moulding, set upon a semicircular dripstone, resting on corbel-heads, are the two openings, round-headed, long in form, separated by a shaft with cushion-shaped capital and square base. This window lights a remarkable little chamber of unknown use, about seven feet long, two feet wide, and six high. From its elevation this may have been intended for a look-out, but it is too distinguishable externally to be regarded as a secret chamber. There is but one aisle remaining to the church,—that on the north of the nave. The piers separating it therefrom have been restored in a Decorated fashion: on the wall above them are painted the armorial bearings of the lords of the manor of Hunmanby. On the south-east angle of the chancel remains an original Norman buttress, of one stage only, weathered in on both sides to the wall. The wooden Decorated roof is exceedingly good in character, and in perfect preservation; it has double principal rafters, king-posts and struts, and is well worthy of study for its effective aspect. A good deal of feebly-tinted modern stained glass has been introduced in the windows with somewhat doubtful advantage, as is commonly the case in modern glass; indeed, nothing strikes the observer of such works more painfully than the timid, cold, poverty-stricken look of the stained glass now usually employed: generally speaking, it looks more like coloured ice, than a revival of the old chromatic glories of the glass-stainer's art.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN, under the Management of MISS LOUISA PYNE and MR. W. HARRISON, Sole Lessees.—**GREAT SUCCESS OF THE NEW OPERA.**—On MONDAY, October 28, and during the week, **THE MARRIAGE OF GEORGETTE.** Miss Thirlwall and Mr. Henry Corri. After which, at eight o'clock, Howard Glover's New and greatly successful Opera of **'RUY BLAS.'** Supported by Miss Louisa Pyne, Misses Susan Pyne, Thirlwall and Jessie M'Lean; Messrs. Santley, A. St. Albans, Pater, &c., and Mr. W. Harrison. *Pro Deur*, Mdlle. Lamoureux and Mr. Henry Payne.—Conductor, Mr. Alfred Mellon. Commence at Seven.

EXETER HALL.—'Elijah' was very well performed, according to promise, on Tuesday evening, for the re-appearance of Madame Goldschmidt. As is her wont, she gave to every bar her utmost of power, earnestness and finish. The scene of the widow and the 'Sanctus' of angels could not have been more finely delivered. We fancied her more solicitous for force than formerly, as if effort was required to make the voice speak;—but this might have been accidental. The applause which fell her lot (and great it was) was legitimately shared by Mr. Sims Reeves, who was in admirable voice,—and by Miss Palmer. This young lady's singing of the *contralto* music of the oratorio, usually divided, cannot be overpraised for its refinement, its truth of feeling and its absence of exaggeration. It was so thoroughly masterly as to make all peculiarities of voice forgotten, and to place her on the level of the queen of the evening, though with means to charm originally more limited. But there is no keeping back those who will think and work as well as feel.—Herr Goldschmidt conducted 'Elijah' carefully.

ROYAL ENGLISH OPERA.—'Ruy Blas,' with which new tragic opera Miss L. Pyne and Mr. Harrison opened their season the night before last, is a mistake from first to last,—the details of which it would serve no one's purpose to analyze, and for the results of which the management will do well to provide at the earliest possible moment. The

theatre was full, and the performers were well received.

PRINCESS'S.—On Saturday, Mr. Brougham gave the public another example of his dramatic cleverness (we use the word advisedly) in the shape of a burlesque, called 'Po-ca-hon-tas,' which, in the United States, was very successful. Burlesque in America has not arrived at that perfection in which, unfortunately, it flourishes in England; and our cousins were not, it seems, a little pleased with the present specimen, which, being produced on their own soil, they thought, of course, to be quite equal, if not superior, to any produced on this. An historical anecdote forms the basis of the work, not a serious drama; and, therefore, the author had the task of original construction, as well as of caricature, to encounter. The former is very simple, and the latter not so full of conceits as we have been wont to be amused with in similar works of home-growth. Our burlesque writers, from Planché to Byron, are yet unapproached. The story, however, is effectively, if unelaborately, treated. The buccaneer, *John Smith*, whom history names as the *Father of Virginia*, is represented by Mr. Harris, and has his share of musical parodies; while the tyrant *Powhattan* is embodied in Mr. Brougham himself, with the usual stage-aggravations of royal pretension. The heroine, *Pocahontas*, who, according to the story, flung her arms about the condemned prisoner, and thus rescued him from the savage tomahawk, was supported by Miss Helen Howard. In the play she marries Smith, though not in history, which reserved her for another husband, six years afterwards. Mr. Brougham has contrived to mix up the most incongruous elements. Thus we find that the Tuscarora Indians are not entirely wanting in the accommodations of civilized life, and the young ladies possess the inestimable benefit of an Italian academy. The schoolmates of *Pocahontas* accordingly play a part in this strangely-assorted spectacle, and defend the adventurer from the doom to which he is sentenced, forming themselves into a troop of *Toxophilites* for the purpose. Mr. Brougham has depended much on his musical catches, which are so numerous as to make some scenes almost entirely operative. His puns are frequent; and his applications to London life and the events of the passing day as often make their opportunity of introduction as find it. The action of the piece was preceded by a kind of prologue, in which Miss Rose Leclercq, attired as Columbia, deprecated severe criticism and pleaded for indulgence. The fall of the curtain was followed with great applause.

On Wednesday, the long-expected appearance of M. Fechter, in 'Othello,' was brought to the test of public approbation, and it must be confessed, when considered in all its aspects, rather exceeded than fell below our expectation. The delay that had taken place in the performance was found to have operated favourably on the treasury. All the seats in the stalls and dress-circle had been taken, and no money was received at the box-office. The management acted wisely in not overcrowding the house, and the play was witnessed with comfort and ease by a fashionable and intelligent audience. Notwithstanding his great success in *Hamlet*, it was felt that, in attempting *Othello*, M. Fechter was putting himself to a severe trial; and we had yet to learn that, as a declaimer, his command of the English pronunciation was equal to the great passionate speeches of the part. It may as well be stated at once, that his opening scene somewhat excited our fears. His foreign accent was more observable in *Othello* than in *Hamlet* from the beginning, and, occasionally, throughout the performance; but we were set at rest by the admirable manner in which his address to the Council was delivered. Here was nothing of the set oration, but, long as the speech is, all was familiar discursing; the emphatic phrases being selected with unexceptionable judgment. In this scene, too, we had the exemplar of those stage-arrangements which, in every scene of the tragedy, are so judiciously made, and so extensively applied, that the present revival is likely to make an epoch in the history of stage managements. The furniture

was so disposed that it was available to histrionic purposes; and the characters could lean upon it, and adopt either a sitting or a standing attitude, just as either might contribute to the general picturesqueness of the scene. Mr. Ryder, as *Iago*, availed himself of the council-table, when left to himself, for his conversation with *Roderigo*, and the soliloquy in which he concocts his infernal plot against his master's peace. In this and other instances throughout the play it was evident that, both with regard to him and the other performers, the general business had been arranged by M. Fechter, and that, in taking their positions, they were working together on a general plan. The result was, that the performance had an air of naturalness and reality, sufficient of itself to command success. The second act opened with a view of Cyprus painted by Mr. Telbin, and a set scene admitting of great variety of action. And here, too, *Iago* was provided with means of making himself more effective in his sarcastic impromptu, which he pronounced with his arms folded on a short pillar, on either side of which sat *Desdemona* and *Emilia*. The quarrel-scene was similarly disposed. In this act *Othello* has little to do. The beginning of the third act takes place in a palatial apartment, sumptuously furnished, and containing an ample table, with *Othello's* official papers, at which he seats himself to commence his ordinary business, when *Iago* quietly advances towards it, and, as it were accidentally, lets drop his insinuations, to which *Othello* at first listens with indifference. But his attention and curiosity get gradually awakened, and then commences the agony of the jealous passion: in all this M. Fechter was admirable. In what followed it was evident that the physical force was wanting to the full vehement display of the passion. The actor was all the more thrown upon his intellectual resources, and never was judgment rendered more available to subdue difficulties that had to be conciliated rather than forcibly overcome. The pathos of some of M. Fechter's phrases was exceedingly fine, and his prevailing tenderness towards *Desdemona* most expressive. The fourth act was in part reconstructed. The character of *Bianca* is introduced, and the lady is seen with the handkerchief, just after *Othello's* recovery from an epileptic fit; and thus the original intention of the poet carried out, in giving to *Othello* sufficient grounds for believing the suspicions with which he had been so artfully inspired. The act ends with the assassination of *Roderigo*, which takes place in a square occupying the whole extent of the stage, and contributing greatly to the effect. The last act is but one scene—*Desdemona's* bed-chamber—which opens on the water; *Othello* standing at the window, listening to the boat-parties singing the song of 'The Willow,' which Shakespeare had intended for *Desdemona*. We have seen the play performed in German, in which, in the bedroom scene, the song was sung by the *Desdemona* of the evening; and we would willingly have exchanged for it that in the square, and the way-laying of *Cassio*, which by the German performers was, as we have always thought, judiciously omitted. M. Fechter has omitted much from the fifth act, and, indeed, substituted his own for the poet's idea. He hurries on to the address and the tale of the turbaned Turk whom he smote for traducing a Venetian, and, suiting the action to the word, he seizes on *Iago*, forces him to his knee, and drawing his poniard as if about to revenge himself on his tempter, strikes it into his own heart. Such is our reverence for Shakespeare that we cannot commend this alteration of the poet's business; and, indeed, upon the general question, as we have already intimated, there is yet much to be said which we may shortly take an opportunity of declaring. As to the performance before us, we scarcely ever remember a more efficient representation of the whole play. It was strongly cast, and the actors had plainly benefited by M. Fechter's instructions. Mr. George Jordan, a new actor from America, was excellent as *Cassio*; and with the exception of *Emilia*, which Miss Elsworth made too demonstrative and too declamatory, all was conducted in a natural and conversational tone, which in its effect upon the house was as satisfactory as it was novel. There is no doubt

that M. Fechter has initiated a revolution in the English style of acting, and one which, after having excited the proper re-action, will operate beneficially on the practice of the English stage. The scenery, we have already intimated, was exceedingly beautiful; we have only to add, that the costumes were gorgeous, and that, as a spectacle, the entire representation excited the utmost astonishment even in practised playgoers.

SADLER'S WELLS.—The spectacular revival of the season was produced on Saturday, when Shakespeare's 'Midsummer Night's Dream' was represented with new scenery and appointments. The former, by Mr. James, was remarkably picturesque and beautiful, and an improvement even on that provided for the same play on its original revival at this house eight years since. In some respects, also, there is an improvement in the acting, Miss Atkinson and Miss Murray supporting the characters of *Hermia* and *Helena*. The eccentric part of *Bottom*, the weaver, was impersonated by Mr. Phelps with his usual skill. The house was full, and the manager complimented with the customary ovation, as was also the scenic artist. The costumes, supplied by Mr. May, were appropriate and elegant.

OLYMPIC.—A new piece was produced on Monday, slight in texture, but affording some opportunity for good, expressive and really dramatic acting. The main interest of the play is not dependent on any remarkably new motive, but the dialogue has much of originality. It is entitled 'Wooing a Widow.' *Major von Walstein* (Mr. Neville) is a man placed in one of those peculiar positions in which he might be happy if his will were not coerced, but who has as much objection to yield his love as Falstaff had to surrender a reason on compulsion. Frederick the Great commands him to marry by proxy a certain *Gertrude* (Miss Hughes), which he does; but the lady is dissatisfied till she has put his capability of loving her to the test. Accordingly, she lays her plan to travel with him in the same diligence, and there exerts his interest and his gallantry. A stupid *Count Muffenheim* (Mr. H. Wigan) also gives her the opportunity of trying whether the Major can be made jealous, and thus she tests the sincerity of his newly-awakened love. The acting of Mr. Neville was of such excellence as to give uncommon interest to the situations in which the Major is drawn, and stamps him as a young performer of the greatest promise.

MUSICAL AND DRAMATIC GOSSIP.—We are once more beginning a season in which choral societies already extant, and others possibly to be formed, will do their best to offer attractions to the lovers of music who may be expected to crowd and to congregate in London ere this day twelvemonth arrives.—The weekly rehearsals are announced as having begun, at Exeter Hall, by the *Sacred Harmonic Society*.—Mr. Martin, whose report of the *National Choral Society* honestly records loss on the past year's operations, has begun again—with what?—with practisings of 'Elijah' on Wednesday, after Madame Lind-Goldschmidt had exhibited her singing in the Oratorio on Tuesday. In all this, there is not so much progress as the obstinate constancy of fashion. 'Elijah' is, beyond question, the greatest musical work of the past five-and-twenty years; but we pay dearly for its beauty and greatness if (as seems too likely) we disdain every other modern Oratorio because it is not 'Elijah.' Then, there is a treasury of ancient compositions as yet unexplored in England. Which Society will give us the "Christmas Oratorio" of Sebastian Bach? we ask again. Who knows, save by perusal, Haydn's 'Stabat'? To ask for the sacred music of Cherubini and Lesueur is, for the present, vain, we are aware. There are works by Wesley which bear a high reputation. Why is their reputation all that is to be heard of them? For the hour—for the year—these inquiries and suggestions will fall dead; but we repeat them from time to time, in the assurance that when England really becomes the musical country which she professes and appears to be,

their spirit will be acted on, and the duty and pleasure of research become as much a part of the artist's life and the public's desire as the hearing and hearing again a few works by a few masters, be the same ever so mighty.

Mr. Morton is giving a selection from 'La Circassienne,' M. Auber's last opera, at the "Oxford."—To-day, Mozart's 'Impressario' is to be sung at a Crystal Palace Concert, by Madame Lemmens-Sherrington, Miss Eleanora Wilkinson and Mr. Seymour.

The performance of 'Alceste,' which took place on Monday, was brilliant and successful to the heart's content of all who are interested that the best things in art should be duly appreciated. Madame Viardot's acting was a triumph from first to last; the performance was throughout good and spirited. We shall not be surprised if the revival of 'Alceste' keep the stage with as much tenacity as that of 'Orphée.' It is vexatious that in order to know these superb dramas the English must have to travel to Paris.

The Anniversary Commemoration Festival of St. Michael's College, Tenbury, founded, it may be recollected, by the Rev. Sir Frederick Ouseley, with the express view of diffusing the study of church music among the clergy, was held on the 2nd of this month. Among the features of the meeting, which, we are informed, was numerously attended, was a sacred Cantata on "the Hundredth Psalm," by Mr. W. Pole.

A Committee, we are informed, has been organized, with the object of offering a testimonial to Signor Costa, in the course of next season, in recognition of his remarkable services to music in England. A fitter object could not in music be found; be it remembered, too, that the case of Signor Costa is unique, since he has gained a European fame and pre-eminence during an unbroken residence in London. A success more gradually won—more thoroughly merited—is not in the annals of music.

It was currently reported on the Boulevard des Italiens, some days ago, that Donizetti's 'Anna Bolena' is to be revived at the Italian Opera of Paris for Madame Alboni.—Signor Mercadante's 'Leonora' is more certainly to be given there. An American lady, Miss Adelaide Phillips, is engaged. —In our last notice of this theatre, Signor Volpini was printed for Signora—the lady about to appear in 'Martha.'

Scribe has left an opera-book in the hands of the patriarch of French composers, M. Auber. The music to this, which is entitled 'La Fiancée du Roi de Garbe,' is said to be nearly ready.

The *Gazette Musicale* of Paris announces a singer, Senhora Rosario Zapater, who will not come out yet for awhile, though she is now, when only seventeen years of age, an accomplished mistress of her art, with a remarkable voice.—Surely a *prima donna* becomes a rarer and rarer singing bird year by year. At Naples, the management of the Teatro San Carlo has engaged for its winter season Madame de Vries as "leading lady."

The great meeting of the "Orphéonistes" in Paris, at which 8,000 voices were to sing, was held last week. This appears to have excited less sensation than the former gathering.

The German papers have lately been publishing an inventory of all the earthly possessions left behind him by poor Mozart, and of which his widow had to give account to his creditors. The list is a mournfully meagre one. Among the musical MSS. left was the score of 'Le Diable à Quatre,' by Gluck—whether opera or ballet is not specified. This is not mentioned in the biography by Schuid.—Mozart's 'Idomeneo,' an opera all but unknown to the English public, has been revived at Carlsruhe.—Schubert's opera, 'Der Häusliche Krieg,' seems to be making way in the German theatres.—A new opera, 'Die Mühlenhexe,' by Herr Emil Naumann, was to be given in Berlin in the course of the autumn.—Herr Gläser, whose 'Adler's Hörst' excited sufficient attention in the German opera world, some quarter of a century since, to be translated for England, is just dead. Of late years he had sunk out of sight

as a composer.—The course of the career of M. Gounod's 'Faust,' which is going the round of Germany, does not altogether run smooth. Some of the pedants profess themselves outraged at the liberties taken with Goethe's drama, after having for nearly half a century endured the wretched book set by Spohr and held their peace over the cantata-text of M. Berlioz.—Their own great men have not been immaculate; and this even when the task has been one demanding a more considerate strictness than the arranging an opera-book. That their Schiller thought he could mend Shakespeare his version of 'Macbeth' shows. Perhaps the fact is found hard to swallow, that a 'Faust' by a Frenchman has beauty enough to possess itself of the stage of the country.

A posthumous comedy by Scribe, entitled 'La Frileuse,' has been produced at the Vaudeville Theatre, without success, in spite of the aid given to it by the presence of Mlle. Cellier, who is now a reigning beauty of the Parisian theatres.—M. Bouffé has returned to the stage at the Théâtre Gymnase.—The Parisian version, or rather call it equivalent, of 'The Colleen Bawn,' 'Le Lac de Glenaston,' has been successfully produced at the Théâtre Ambigu-Comique.—M. Janin is not unjustifiably sarcastic over the new triumph of stage-carpentry. "The header," he says, does it all.—A new comedy, 'L'Attaché d'Ambassade,' by M. Meilhac, and a new actress, Mlle. Juliette Beau (had ever candidate a more auspicious name?), are between them attracting the world to the Théâtre Vaudeville.—The two new theatres in the Place du Châtelet, the Cirque and the Théâtre Lyrique, are all but ready to be handed over to their occupants, and will be opened shortly after New Year's Day, 1862. They are spacious buildings; but some will owe them a grudge for closing the view from the opposite side of the Seine of that picturesque relic, the tower of St. Jacques de la Boucherie.

Music in church—as distinguished from church-music studied in the closet or the concert-room—is scarcely an object of criticism. Many amateurs, however, will receive a new musical impression from the Greek rite in the new temple built for the Russians close to the Barrière de l'Étoile in Paris. As a building, the edifice, though somewhat of the gaudiest, and necessarily less costly in material than the mother-churches of Russia, has a character of its own, which redeems many faults of taste and execution. Then the liturgy and the prayers are accompanied by responses and chanting,—the music worth little as composition, but impressive from the richness and precision of the voices of the choristers. These are inferior singers compared with the more numerous choirs who accompany the musical ritual in its old Slavonic language at home. But their intonation, their thorough mutual consent, and the sonority of their full chords, which embrace *falsetto* and *contrabasso* male notes, afford a new experience and pleasure totally apart from devotional associations.

Since certain paragraphs appeared in the *Athenæum* advancing German claims to the melody of 'La Marseillaise,' on the strength of a MS. Mass existing at Meersburg, on the Lake of Constance,—the collection of fifty French songs by Rouget de L'Isle has fallen in our way. They range in date between 1776 and 1820, betwixt a model destroyed, a model restored, betwixt Robespierre and Kléber, Chénier and De La Vigne; the composer having his elastic loyalty and patriotism ready in his mouth for all ruling comers. (Strange, withal, that he should have been upheld and aided by Béranger.)—But the honesty or mercenary enthusiasm of De L'Isle is not here the question. It is noticeable that more than a fourth of these fifty songs of his are warlike or patriotic: also that the first of fifteen such compositions bears a date far anterior to the year 1792, when 'La Marseillaise' was thrown off by De L'Isle (says its preface) at Strasbourg,—in direct literal plagiarism from (say the Germans) a MS. Mass *proved* to have been earlier in existence: the work of a known man.—Granted any amount of coincidence, the proof of the plagiarism required must be stronger than mere traditional preservation of a record to be

satisfactory to musicians,—and for a simple reason. In the fifteen national songs by Rouget de L'Isle above specified, one thing is remarkable. Not only is their style *vulgar-French*,—that of a sharply accented melody, containing the common trumpet intervals dear to later romance-writers (witness the familiar 'Brûlant d'amour'),—but the familiarity among them is so great as to suggest the Meersburg Mass as the inevitable parent of the whole progeny, if it be of any single line,—and that its literal transcript must have been reserved for the Republican Hymn, after it had done the duty of suggesting half-a-dozen earlier strains. Those accustomed to follow the course of invention, who in the earlier works of some writers have traced germs, sketches and peculiarities of character one day to be completely wrought out (let Mr. Thackeray's 'Vanity Fair' be instanced), will find it less easy to admit the gross plagiarism than to imagine that the evidence may be weak in some of its joints.—The question to ourselves seems not settled.

MISCELLANEA

Science and the Mercantile Marine.—At the late Meeting of the British Association in Manchester, Dr. Collingwood, of Liverpool, read a paper before Section D, 'On a Scheme to induce the Mercantile Marine to assist in the Advancement of Science, by the Intelligent Collection of Objects of Natural History from all Parts of the Globe.' The object of this scheme was twofold: first, to raise the social and educational status of the captains and others engaged in the Merchant Service; and, second, to render available the vast opportunities they enjoy of advancing science, by intelligent observation in various parts of the globe. Considerable discussion was elicited by the reading of this communication, and an influential Committee was appointed to report upon the subject. As chairman of that Committee, Dr. Collingwood has since made several important advances in the maturation of the scheme, the chief of which are as follows.—It being considered of the last importance that the sanction and co-operation of shipowners should be obtained, a meeting was convened last week, in the Mayor's Parlour, Town Hall, Liverpool, at which some of the most influential shipowners of that port were present, as well as the Chairman and Secretary of the Mercantile-Marine Service Association; Mr. T. M. Mackay, of the firm of James Baines & Co., occupying the chair. The meeting having been informed of the nature and progress of the movement, and the subject having been discussed, the gentlemen present promised their support, both nominal and pecuniary if necessary, and the Mercantile-Marine Service Association were requested to draw up some form of certificate, as a reward for industry and diligence in any of the departments in which it is anticipated that they can be serviceably employed.—This certificate to be signed by persons of influence, to be afterwards decided upon. Another important step, which it is hoped will be the pioneer of similar movements in other scientific societies, is the following.—The Literary and Philosophical Society of Liverpool is a society now in the fiftieth year of its existence, and Dr. Collingwood, its secretary, has procured the adoption of a law, which was confirmed at the last meeting, empowering the Society to elect as *Associates* "masters of vessels, or others engaged in marine pursuits, who may have peculiar facilities for adding to the scientific interest of the Society's proceedings." These Associates are to be in every case recommended by the Council, and to be limited in number to twenty-five, having the same privileges as Corresponding Members. Such a distinction we have reason to believe will be highly prized by many intelligent captains, and will stimulate others to make use of those opportunities which they so abundantly enjoy, in such a manner as cannot fail to benefit themselves and to advance science. We trust to see other scientific societies adopting the same course.

TO CORRESPONDENTS.—M.—J. P. C.—C. W. M.—C. W.—J. T.—De S.—W. F.—G. M.—Jos. G.—J. G.—G. R.—received.

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C. L. LAWSON, Secretary.
Sept. 30, 1861.

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" 1840	1000	515 0 0	1515 0 0
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1860	741	473,462

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